

SIXTH  
EDITION

# THE REAL BOOK

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EDITION**

# **THE REAL BOOK**

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**HAL•LEONARD®  
CORPORATION**

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## PREFACE

The Real Book is the answer to the fake book. It is an alternative to the plethora of poorly designed, illegible, inaccurate, badly edited volumes which abound on the market today. The Real Book is extremely accurate, neat, and is designed, above all, for practical use. Every effort has been made to make it enjoyable to play. Here are some of the primary features:

### 1. FORMAT

a. The book is professionally copied and meticulously checked for accuracy in melody, harmony, and rhythms.

b. Form within each tune, including both phrases and larger sections, is clearly delineated and placed in obvious visual arrangement.

c. All two-page tunes open to face one another.

d. Most standard-type tunes remain true to their original harmonies with little or no reharmonization. The exceptions include a handful of jazz interpretations of popular songs and Broadway showtunes, as well as some modifications using modern notation and variation among turnarounds.

### 2. SELECTION OF TUNES AND EDITING

a. Major jazz composers of the last 60 years are highlighted, with special attention given to the 1960s and 1970s.

b. While some commonly played tunes are absent from the book, many of the classics are here, including bop standards and a fine selection of Duke Ellington masterpieces.

c. Many of the included arrangements represent the work of the jazz giants of the last 40 years – Miles, Coltrane, Shorter, Hancock, Evans, Mingus and Monk, as well as a variety of newer artists.

d. A variety of recordings and alternate editions were consulted to create the most accurate and user-friendly representations of the tunes, whether used in a combo setting or as a solo artist.

### 3. SOURCE REFERENCE

a. The composer(s) of every tune is listed.

b. Every song presented in the Real Book is now fully licensed for use.

### Sixth Edition

As we ventured into the 21st century, the same Real Book that has served us so graciously for the last 30 years was in need of a facelift. This new edition contains tunes that are re-arranged, re-transcribed and most importantly, licensed, so that you may study and play these works more accurately and legally. Enjoy!

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(MED. LATIN)

# AFRICAN FLOWER

## (PETITE FLEUR AFRICAINE)

-DUKE ELLINGTON

Chords and musical notation are as follows:

- System 1: Treble staff (Eb-7), Bass staff (Ab-7, Gb-7, Eb-7)
- System 2: Treble staff (Bb-7b5, Eb-7), Bass staff (Eb-7)
- System 3: Treble staff (Ab-7, Gb-7, Eb-7), Bass staff (Bb-7, Eb-7)
- System 4: Treble staff (Gb maj7, B7, Gb maj7, Gb7), Bass staff (D-7, Bb7b5, Eb-7)

W/ BASS FILLS

# AFRO BLUE

-MONGO SANTAMARIA

(MED. FAST)

Chords and notation visible in the score:

- Staff 1: F-7, Db7#9/Ab, C7#9/G, F-7
- Staff 2: Eb, Db, Eb, F-7
- Staff 3: Eb, Db, Eb, F-7
- Staff 4: Eb, Db, Eb, F-7
- Staff 5: (SOLO) F-7, 16
- Staff 6: F-7, Db7#9/Ab, C7#9/G, F-7
- Staff 7: Eb, Db, Eb, F-7
- Staff 8: Eb, Db, Eb, F-7

(OPEN SOLOS ON F- OR  $\frac{3}{4}$  MINOR BLUES)

(SWING)

# AFTERNOON IN PARIS

-JOHN LEWIS

Handwritten musical score for "Afternoon in Paris" by John Lewis. The score is in 4/4 time and features a series of chords and melodic lines across eight staves. The chords are written in a handwritten style, often with a '7' indicating a dominant seventh chord. The melody is written in a simple, accessible style, with many notes beamed together. The score ends with a 'FINE' marking.

Chords and Melody:

- Staff 1: Cmaj7, C-7, F7, Bbmaj7
- Staff 2: Bb-7, Eb7, Abmaj7, D-7, G7b9
- Staff 3: 1. Cmaj7, A-7, D-7, G7, 2. Cmaj7, A-7
- Staff 4: D-7, G7, Cmaj7, A-7
- Staff 5: D-7, G7, C#-7, F#7, D-7, G7
- Staff 6: Cmaj7, C-7, F7, Bbmaj7, Bb-7, Eb7
- Staff 7: Abmaj7, D-7, G7b9, Cmaj7 (A-7, D-7, G7)
- Staff 8: FINE



(BOP)

# AIREGIN

13  
-SONNY ROLLINS

Handwritten musical score for "Airegin" by Sonny Rollins. The score is written on ten staves in 4/4 time. It includes various musical notations such as eighth notes, quarter notes, and rests, along with handwritten chord symbols above the staves. The key signature has four flats (Bb, Eb, Ab, Db). The piece concludes with a double bar line and the word "FINE".

Chord symbols and musical notation details:

- Staff 1: F-7, C7#9, F-7
- Staff 2: F7, Bb-7, F7#9, Bb-7
- Staff 3: 1. Dbmaj7, D-7, G7, Cmaj7
- Staff 4: C#-7, F#7, Bmaj7, C-7, F7, Bbmaj7
- Staff 5: Bb-7, Eb7, Abmaj7
- Staff 6: G-7b5, C7b9, 2. Dbmaj7, D-7, G7, C-7b5
- Staff 7: F7, Bb-7, Eb7sus4, Ab, (G-7b5 C7b9)
- Staff 8: FINE

# AGUA DE BEBER

(MED. BOSSA)

(WATER TO DRINK)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

[INTRO]

Handwritten musical notation for the Intro of 'Agua de Beber'. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the notes: A-7, B7#9, E7#5, A-7, B7#9, E7#5, A-7, and Fmaj7. The piece ends with a double bar line and repeat signs.

Handwritten musical notation for the main body of 'Agua de Beber'. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the notes: A-7, B7#9, E7#5, A-7, D-7, G7, Cmaj7, B7, Bb7b5, A-7, Ab07, C9/G, C7#9/G, B7#9/F#, B7b9, E9sus4, and A-7. The piece ends with a double bar line and repeat signs.

**B** D<sup>7</sup>

D<sup>-7</sup>

A<sup>-7</sup>



D<sup>7</sup>

D<sup>-7</sup>

A<sup>-7</sup>

E<sup>-7b5</sup>



**C** A<sup>-7</sup>

B<sup>7#9</sup>

E<sup>7#5</sup>

A<sup>-7</sup>



B<sup>7#9</sup>

E<sup>7#5</sup>

A<sup>-7</sup>

F<sup>maj7</sup>



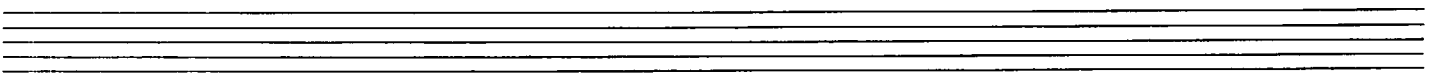
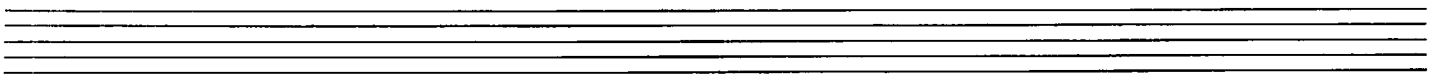
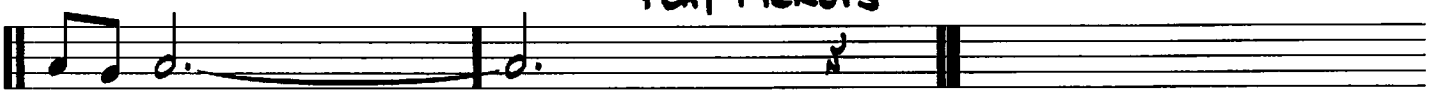
A<sup>-7</sup>

(TO SOLOS)



A<sup>-7</sup>

SOLO **A** **B** **C**  
AFTER SOLOS, D.S. AL-  
PLAY PICKUPS



(BALLAD)

**ALFIE**

-BURT BACHARACH/HAL DAVID

Chord symbols and musical notation for the song "Alfie":

- Staff 1: Cmaj7 A-7 D-7 G7sus4 Cmaj7 D-7 E-7 A7b9
- Staff 2: D-7 G7 E-7 A7 D-7 Eb07
- Staff 3: D-7 G7 G7#5 Eb07 B-7 E-7
- Staff 4: A-7b5 D7sus4 B-7 E7 A-7 D7 B-7 E-7
- Staff 5: A-7b5 D7sus4 D-7 G7 G7#5 Cmaj7 A-7
- Staff 6: D-7 G7sus4 F#-7b5 F7 E-7 A-7 F#-7b5 F7
- Staff 7: E-7 A-7 D7#11 D-7 Eb07
- Staff 8: D-7 G7 C7b9 D-7b5/C C7b9
- Staff 9: Cmaj7

(MED.)

# ALICE IN WONDERLAND

-SAMMY FAIN/  
BOB HILLIARD

Handwritten musical score for piano accompaniment. The score is written on ten staves in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The music consists of quarter and eighth notes, with some measures containing rests. Chords are written above the staves, including D-7, G7, Cmaj7, Fmaj7, B-7b5, E7, A-7, Eb7, D-7, G7, E-7, A-7, D-7, G7, 1. E-7, A7, 2. Cmaj7, A7, D7, G7, E-7, A-7, D-7, G7, Cmaj7, Fmaj7, F#-7b5, B7b9, E-7, A7, D-7, A7, D-7, A7, D-7, Ab7, G7, D-7, G7, Cmaj7, Fmaj7, B-7b5, E7, A-7, Eb7, D-7, G7, E-7, A-7, D-7, G7, Cmaj7. The score concludes with a double bar line and the word 'FINE'.



(MED. BLUES)

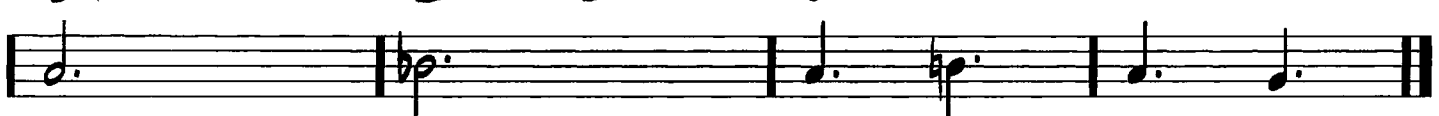
# ALL BLUES

-MILES DAVIS

INTRO

G<sup>7</sup>2<sup>nd</sup> x ( )

HEAD

G<sup>7</sup>C<sup>7</sup>G<sup>7</sup>D<sup>7</sup>E<sup>b</sup>7D<sup>7</sup>G<sup>7</sup>PLAY 4 BAR INTRO VAMP BETWEEN HEAD/  
SOLOS

# ALL BY MYSELF

-IRVING BERLIN

(MED.)

Handwritten musical score for "All by Myself" in 4/4 time, featuring piano and guitar parts with chord notation.

**Chord Progression:**

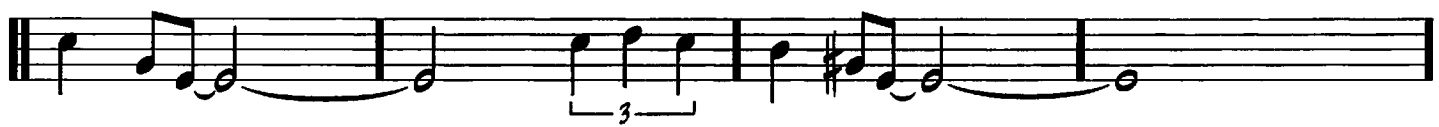
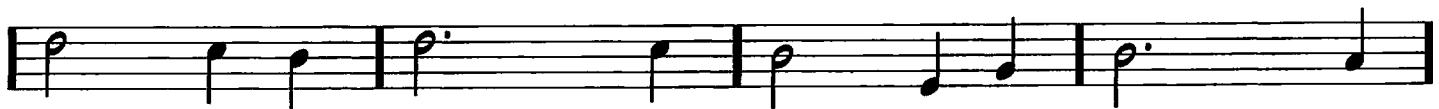
System 1: Cmaj7 C6 D7 A7 D7  
G7 D7 G7 E7 A7 D7 G7

System 2: Cmaj7 C6 F#7 B7 E7  
A7 A7b5/Eb D7 D7 D7b5/Ab G7

System 3: Cmaj7 C6 D7 A7 D7  
G7 D7 G7 E7 E7#5 E7

System 4: Fmaj7 F#o7 Cmaj7 B7#5 E7b5/Db A7  
A7 D7 D7 G7 C6 (A7 D7 G7)

(MED. SWING)

**ALL OF ME**-SEYMOUR SIMONS/  
GERALD MARKS**A** C<sup>6</sup>E<sup>7</sup>A<sup>7</sup>D<sup>-7</sup>E<sup>7</sup>A<sup>-7</sup>D<sup>7</sup>D<sup>-7</sup>G<sup>7</sup>**B** C<sup>6</sup>E<sup>7</sup>A<sup>7</sup>D<sup>-7</sup>F<sup>6</sup>F<sup>-6</sup>C<sup>maj 7</sup> E<sup>-7b5</sup>  
B<sup>b</sup>A<sup>7</sup>D<sup>-7</sup>G<sup>7</sup>C<sup>6</sup>(E<sup>b</sup>o<sup>7</sup>D<sup>-7</sup>G<sup>7</sup>)

FINE

(BALLAD)

ALL OF YOU

Handwritten musical score for "All of You" by Cole Porter. The score is written on ten staves in G major (one sharp) and 4/4 time. It includes various musical notations such as notes, rests, and bar lines. Above the staves, handwritten chord symbols are provided for each measure. The chords include Ab-6, Ebmaj7, F-7b5, Bb7b9, Ab-6, Ebmaj7, Ab-7, Db7, G-7, Gb07, F-7, Bb7, Ebmaj7, D7, G-7b5/Db, C7b9, F-7, Bb7, Ab-6, Ebmaj7, F-7b5, Bb7b9, Ab-6, Ebmaj7, G-7, C7b9, Abmaj7, A-7b5, D7b9, G-7, Db9, C7, F-7, C7, F-7, Bb7, Eb6, and (F-7). The score concludes with a double bar line and the word "FINE".

(MED.)

# ALL THE THINGS YOU ARE

- JEROME KERN / OSCAR HAMMERSTEIN II

INTRO

Db7#9

C7#9

(1st x)

HEAD

F-7

Bb-7

Eb7

Abmaj7

Dbmaj7

G7

Cmaj7

C-7

F-7

Bb7

Ebmaj7

Abmaj7

A-7b5

D7

Gmaj7

E7#9

A-7

D7

Gmaj7

F#-7b5

B7

Emaj7

C7#5

F-7

Bb-7

Eb7

Abmaj7

Dbmaj7

Gb7(13)

C-7

Bb7

Bb-7

Eb7

Abmaj7

(G-7b5 C7b9)



(MED. BALLAD)

ALWAYS

-IRVING BERLIN

Fmaj7

G-7

C7

Fmaj7



G-7

C7

Fmaj7

G-7

C7



Fmaj7

B-7b5

E7

A#maj7

F#7



B-7

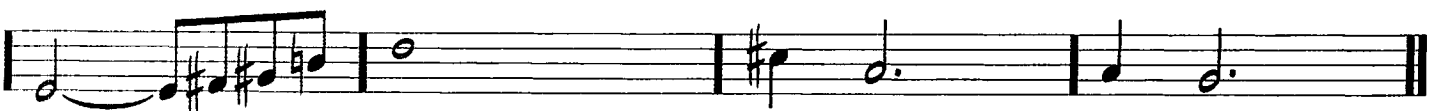
E7

A7

D7

G7

C7



Fmaj7

G-7

C7

Fmaj7

E7 E#7



D7

G-7

C-7

F7



Bbmaj7

Bb-7

Eb7

Fmaj7

G7



G-7

C7

Fmaj7

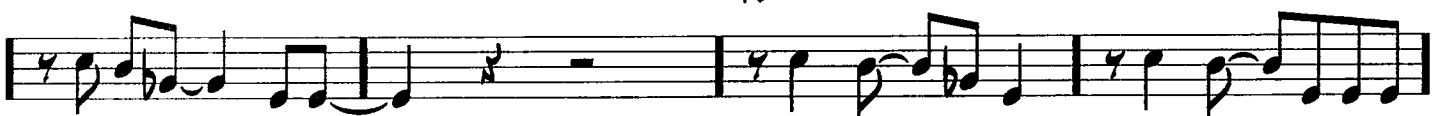
(G-7

C7)



(MED. SWING)

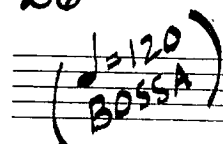
## ALRIGHT, OKAY, YOU WIN

- MAYME WATTS/  
SID WYCHE**A**  $\text{E}^{\flat}7$  $\text{A}^{\flat}7$  $\text{E}^{\flat}7$  $\text{C}7$  $\text{F}-7$  $\text{B}^{\flat}7$  $\text{E}^{\flat}7$  $\text{A}^{\flat}7$  $\text{E}^{\flat}7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}7$   $\text{B}^{\flat}7$  **B**  $\text{E}^{\flat}7$  $\text{A}^{\flat}7$  $\text{E}^{\flat}7$  N.C. $\text{B}^{\flat}7$ **A**  $\text{E}^{\flat}7$  $\text{A}^{\flat}7$  $\text{E}^{\flat}7$  $\text{C}7$  $\text{F}-7$  $\text{B}^{\flat}7$ 

[illegible]

D.S. FOR SOLOS  
AFTER SOLOS, D.S. AL ~~⊙~~

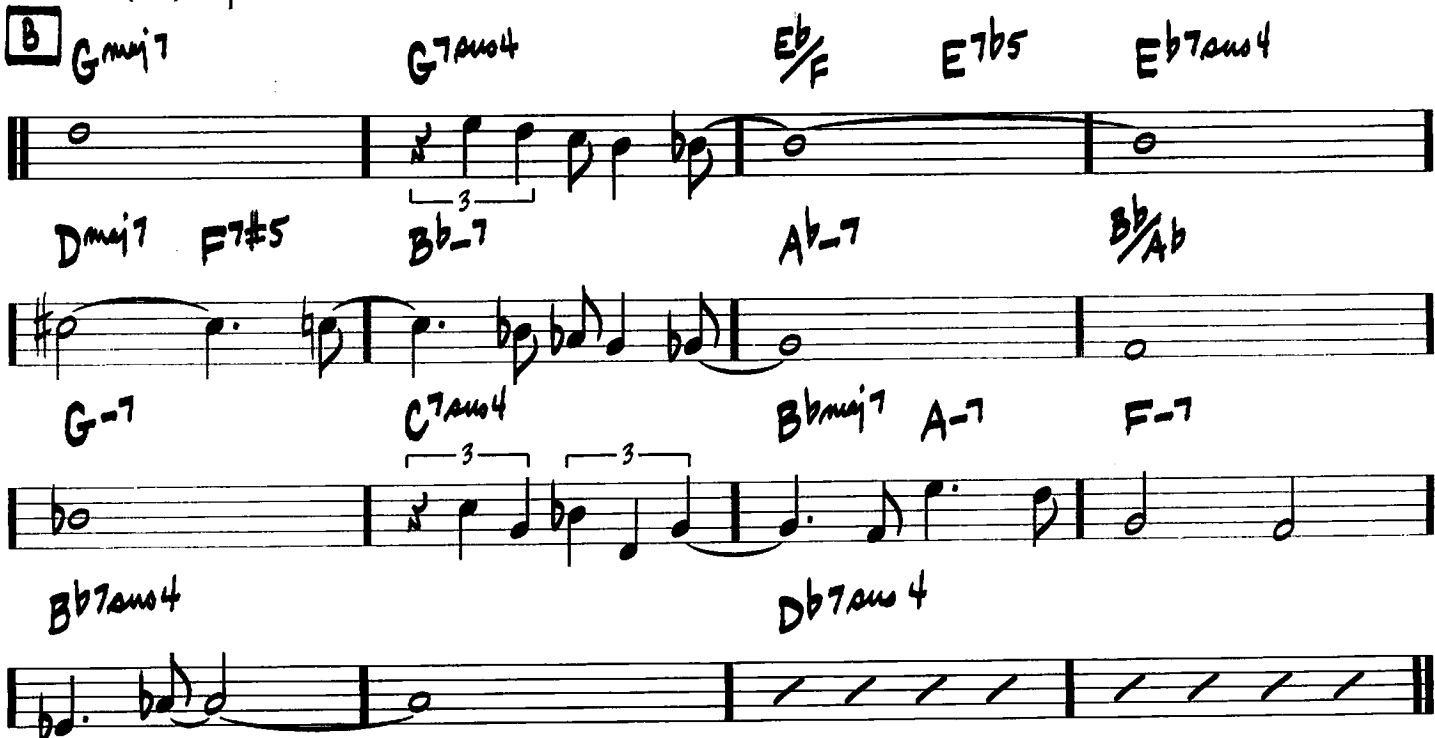
Handwritten musical notation for a blues piece. The notation is on two staves. The first staff starts with a treble clef and a key signature of one flat (Bb7). The melody consists of eighth and quarter notes. The second staff continues the melody with similar note values. Chord symbols are written above and below the staves: Bb7, Eb7, Ab7, Eb7, Ab7, Eb7, Ab7, and Eb7.



# ANA MARIA

-WAYNE SHORTER

## INTRO - SOLO



**C** B-7

Eb-7



Dmaj7

F7#5

Bb-7

Ab-7

Bb/Ab



G-7

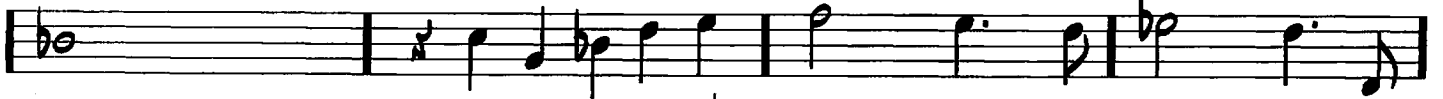
C7sus4

Bbmaj7

A-7

F-7

E-7



G7b9sus4

Ebmaj9/G

G7b9sus4

Ebmaj9/G



**SOLOS**

**D** G7b9sus4

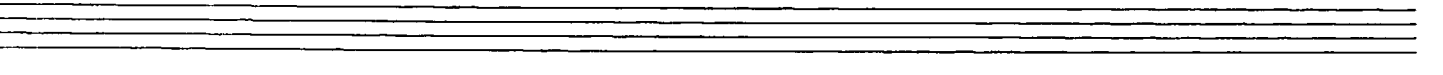
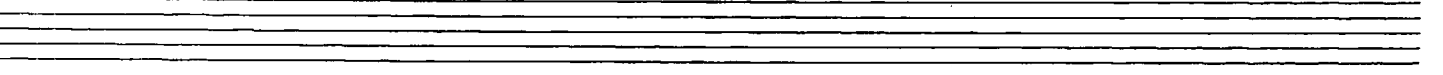
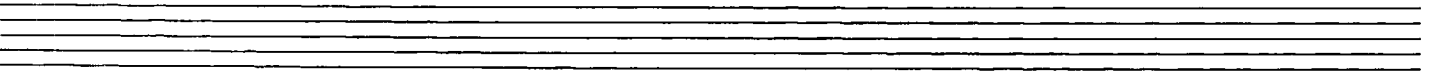
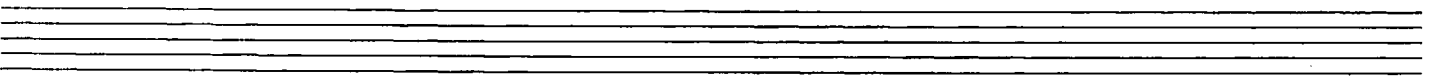
Ebmaj9/G

G7b9sus4

Ebmaj9/G



REPEAT AND FADE



(SLOW BLUES)

## ANGEL EYES

-MATT DENNIS/  
EARL BRENT

Handwritten musical score for "Angel Eyes" by Matt Dennis and Earl Brent. The score is in 4/4 time, key of B-flat major (two flats). It consists of 11 staves of music with various chords and melodic lines. The chords are written above the staves, and the melody is written on the staves. The score includes a key signature of two flats and a 4/4 time signature. The chords are: C-7, D-7b5, G7#5, C-7, Ab7, C-7, A-7b5, D-7b5, G7#5, C-7, A-7b5, Ab7, G7#5, C-7, Ab7, G7#5, C-6, Bb-7, Eb7, Abmaj7, A07, Bb-7, Eb7, Abmaj7, Dbmaj7, A-7, D7, Gmaj7, Cmaj7, C#-7, F#7, D-7, G7#5, C-7, D-7b5, G7#5, C-7, Ab7, C-7, A-7b5, D-7b5, G7#5, C-7, D-7b5, G7#5, C-7, A-7b5, Ab7, G7#5, C-7, C-7/Bb, Ab7, G7#5, C-6.

(BOP)

**ANTHROPOLOGY**

Handwritten musical score for "Anthropology" by Charlie Parker and Dizzy Gillespie. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The notation includes eighth and sixteenth notes, rests, and various chord symbols. The piece concludes with a double bar line on the tenth staff, followed by two empty staves.

Chord symbols and other markings above the staves:

- Staff 1: Bb6, C-7, F7, Bb6, G-7
- Staff 2: C-7, F7, F-7, Bb7, Eb7, Ab7
- Staff 3: D-7, G-7, C-7, F7, C-7, F7, Bb6
- Staff 4: D7, G7
- Staff 5: C7, F7
- Staff 6: Bb6, C-7, F7, Bb6, G-7, C-7, F7
- Staff 7: F-7, Bb7, Eb7, Ab7, C-7, F7, Bb6

(MED.)

# APPLE HONEY

-WOODY HERMAN

B $\flat$ 6 G-7 C7 F7 G-7 C $\sharp$ o7 C7(b9) F7  
 B $\flat$ 6 G-7 C7 F7 B $\flat$ 6 G-7 G $\flat$ 7 $\sharp$ 5 F7 B $\flat$ 6 /  
 G-7 C7 F7 G-7 C $\sharp$ o7 C7(b9) F7  
 B $\flat$ 6 G7 C-7 F7 B $\flat$ 6 G-7 G $\flat$ 7 $\sharp$ 5 F7 B $\flat$ 6 /  
 D7 Eb7 D7 G-  
 C7 G-7 C7 F7 C-7 B7b5  
 B $\flat$ 6 G-7 C7 G $\flat$ 7 F7 B $\flat$ 6 G-7 C7 F7  
 B $\flat$ 6 G-7 C7 F7 B $\flat$ 6 G-7 G $\flat$ 7 $\sharp$ 5 F7 B $\flat$ 6 /



Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. Above the first measure is a handwritten 'D7' chord symbol, and above the fourth measure is a handwritten 'G-' chord symbol. The notation includes eighth and quarter notes, with some beamed eighth notes in the final measure.

C7 D $\flat$ 7 C7 G-7 C7 F7 F7 $\sharp$ 5

B $\flat$ 6 G-7 C7 / G $\flat$ 7 F7 G-7 C $\sharp$ o7 C-7 F7

[illegible][illegible]

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1. **Project Overview:** The project involves the development of a new software application for managing customer data and sales performance. The application will be developed using Java and will be deployed on a cloud-based infrastructure.

2. **Objectives:** The primary objectives of the project are to:

- Develop a user-friendly interface for data entry and reporting.
- Implement robust security measures to protect customer data.
- Ensure the application is scalable and can handle a large volume of data.

3. **Scope:** The project scope includes the design, development, testing, and deployment of the application. It also includes the documentation of the system architecture and the user manual.

4. **Timeline:** The project is scheduled to start on January 15, 2024, and is expected to be completed by March 31, 2024. The timeline is subject to change based on the progress of the development and any unforeseen circumstances.

5. **Resources:** The project team consists of a Project Manager, a Software Developer, a QA Tester, and a System Administrator. The team will be supported by a budget of \$50,000.

6. **Risks:** The project is subject to several risks, including:

- Scope creep: The project may expand beyond its original scope, leading to increased costs and delays.
- Resource availability: The team may face challenges in finding qualified personnel to complete the project.
- Technical challenges: The application may encounter technical issues during development or testing.

7. **Conclusion:** The project is a critical initiative for the company, and it is essential to ensure its successful completion. The project team will work closely with the stakeholders to monitor the progress and address any issues that arise.

(MED.)

**APRIL IN PARIS**-VERNON DUKE/  
E.Y. HARBURG

Chord symbols and musical notation for "April in Paris":

- Staff 1:  $F\#-b/G$  (triplet),  $C\#m7$ ,  $D-7b5$  (triplet),  $G7$
- Staff 2:  $C\#m7$  (triplet),  $G-7$ ,  $C7$
- Staff 3:  $F\#m7$ ,  $B-7b5$ ,  $E7$ ,  $A-$ ,  $A\#7/G$
- Staff 4:  $F\#-7b5$  (triplet),  $B7\#5$ ,  $B-7$ ,  $E7$ ,  $E-7b5$ ,  $A7$
- Staff 5:  $F\#-7b5$ ,  $F\#7$ ,  $C/E$ ,  $E\#b7$ ,  $D-7b5$ ,  $C/E$
- Staff 6:  $B-7b5$ ,  $E7$ ,  $A-$ ,  $A\#7/G$ ,  $F\#-7b5$ ,  $B7\#5$ ,  $E\#m7$ ,  $D-7$ ,  $G7$
- Staff 7:  $F\#-b/G$  (triplet),  $C\#m7$ ,  $E-7b5$ ,  $A7\#5$
- Staff 8:  $D7$ ,  $D-7$ ,  $G7$ ,  $C6$
- Staff 9:  $FINE$

(♩ = 176  
EVEN BEATS)

# APRIL JOY

33  
-PAT METHENY

A Bbmaj7

A-7/D

Bbmaj7 A-7/D A/Bb

B D-

Bbmaj7

A-7

Bbmaj7 Bb/C Fmaj7 Bbmaj7 Bbmaj7 A-7 Bbmaj7 Bb/C Fmaj7 Bbmaj7

E-7b5

A7sus4

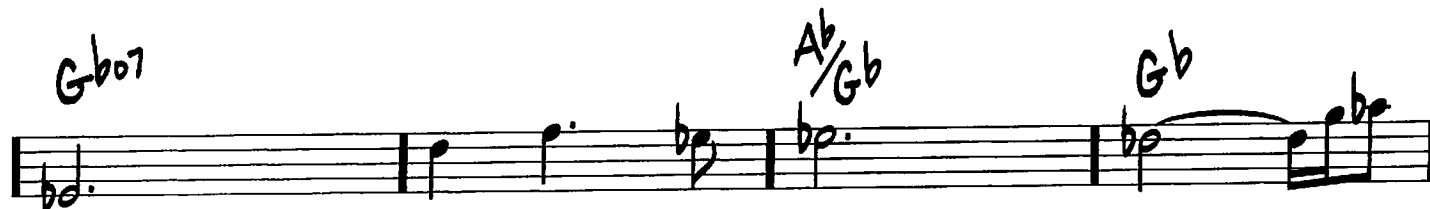
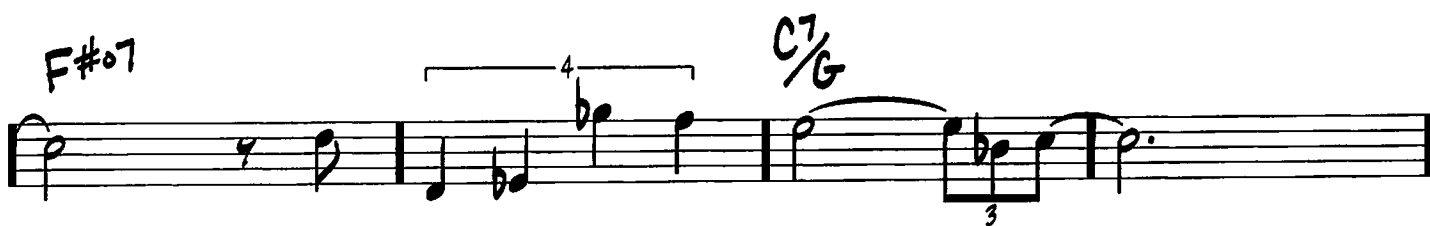
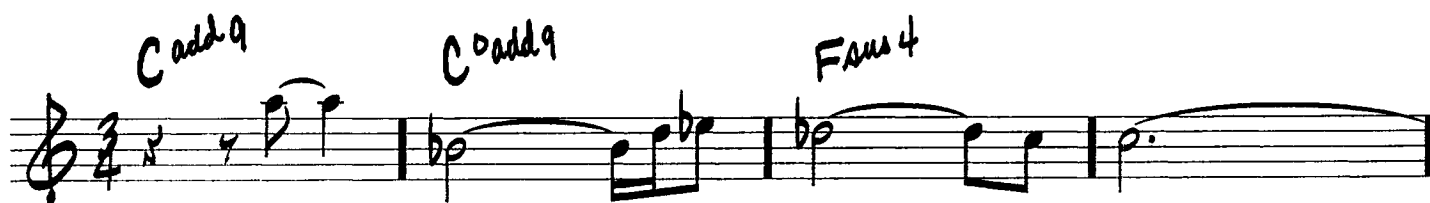
D7sus4

E-7b5 A7sus4 D7sus4

(MED.)

# ARISE, HER EYES

- STEVE SWALLOW



Handwritten musical score on six staves. The notation includes various chords and melodic lines with triplets and a sextuplet. The chords are:  $Bb9/F$ ,  $F07$ ,  $Bb/F$ ,  $G-7b5$ ,  $C7b5(b9)$ ,  $F$ ,  $Fmaj7$ ,  $E07$ ,  $E7$ ,  $A07$ ,  $Aadd9$ ,  $D07$ ,  $D7$ ,  $G07$ ,  $G$ , and  $(D7/G)$ . The score ends with a double bar line on the sixth staff.

LAST TIME, RIT. -----

# ARMAGEDDON

-WAYNE SHORTER

(JAZZ)  
♩ = 120

INTRO

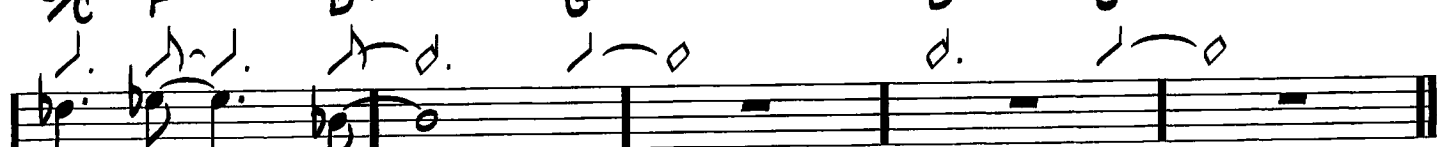
N.C.

E<sup>7</sup>b<sup>5</sup>E<sup>b</sup>7D<sup>b</sup>7#11G<sup>b</sup>/C

F7#5

B<sup>b</sup>-7E<sup>7</sup>b<sup>5</sup>E<sup>b</sup>7D<sup>b</sup>7#11G<sup>b</sup>/C

F7#5

B<sup>b</sup>-7G<sup>b</sup>13B<sup>b</sup>-7G<sup>b</sup>13

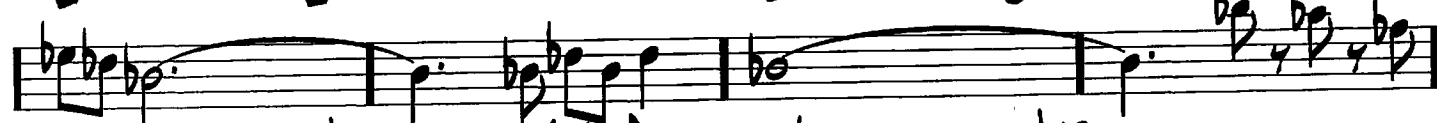
HEAD

B<sup>b</sup>-7G<sup>b</sup>13B<sup>b</sup>-7G<sup>b</sup>13

(CONT. RHYTHM SIM.)

E<sup>b</sup>7

E7

E<sup>b</sup>7G<sup>b</sup>13B<sup>b</sup>-7A<sup>b</sup>-7(D<sup>b</sup>7)E<sup>b</sup>7G<sup>b</sup>13B<sup>b</sup>-7G<sup>b</sup>13B<sup>b</sup>-7

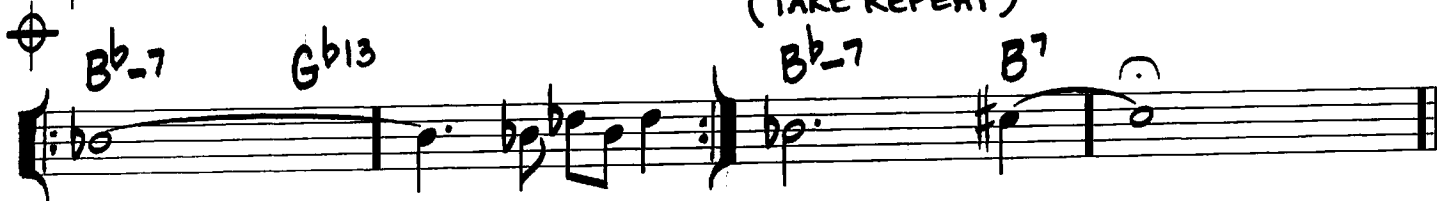
B7

2. B<sup>b</sup>-7B<sup>b</sup>9b5

NO ANTICIPATION ON SOLOS - COMP CHANGES

AFTER SOLOS, D.S. AL

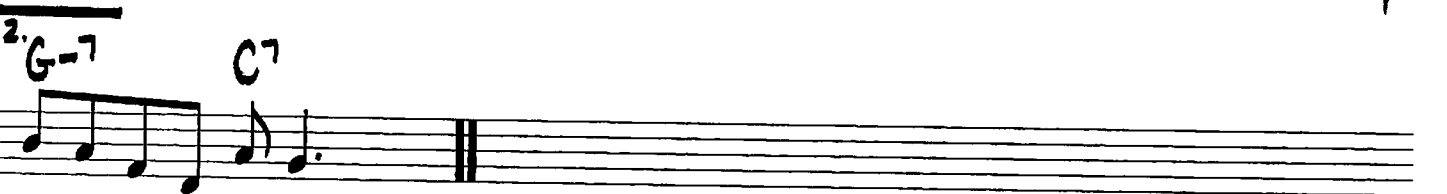
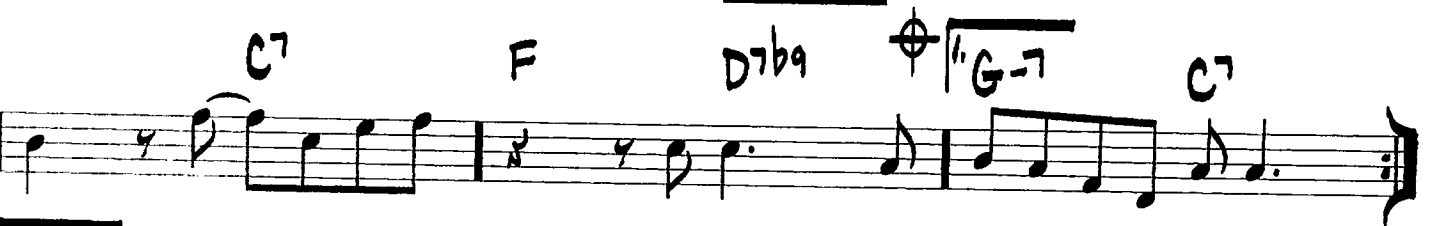
(TAKE REPEAT)



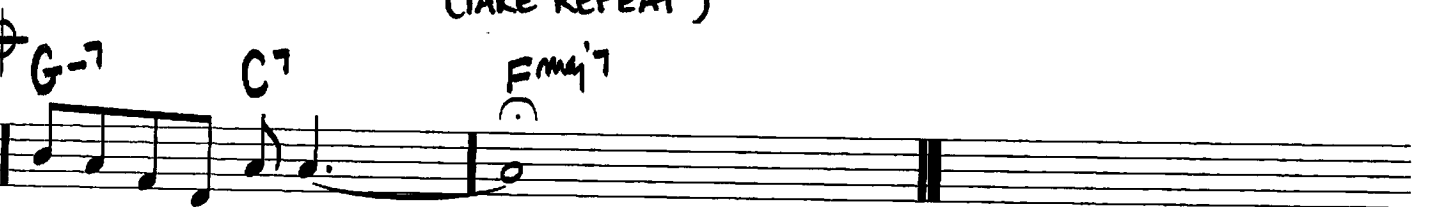
(♩=220)

**AU PRIVAVE**

-CHARLIE PARKER



AFTER SOLOS, D.C. AL  $\Phi$   
(TAKE REPEAT)



(BALLAD)

**AUTUMN IN NEW YORK**

-VERNON DUKE

G-7 A-7 G-7 C7 Fmaj7 G-7 A-7 D7b9  
 G-7 A-7 G-7 C7 A-7b5 D7  
 G-7 Bb-7 Eb7 Abmaj7 Db7 C-7 G7b9  
 C-7 Eb7 Abmaj7 G7b9 Cmaj7 / / A-7 D7b5  
 G-7 A-7 G-7 C7 Fmaj7 G-7 A-7 / D7 Db7  
 C-7 D-7 Eb-7 F7 Bb-6 Ab-7 Gb7  
 F-7 C7#5 F-7 E-7 Eb-7 Ab7 Dbmaj7 C7#5 F-7 Ab-7  
 G-7 A-7 Bb-6 C7b9 F-



(MED. JAZZ)

# AUTUMN LEAVES

- JOSEPH KOSMA/  
JOHNNY MERCER/  
JACQUES PREVERT

Handwritten musical score for "Autumn Leaves" in G major, 4/4 time. The score consists of eight staves of music with various jazz chords and melodic lines. The chords are: A-7, D7, Gmaj7, Cmaj7, F#-7b5, B7, E-, F#-7b5, B7b9, E-, A-7, D7, Gmaj7, F#-7b5, B7b9, E-7, A7, D-7, G7, F#-7b5, B7b9, E-.

40

(MED.)

# BEAUTIFUL LOVE

- VICTOR YOUNG/WAYNE KING/EGBERT VAN ALSTYNE/HAVEN GILLESPIE



# BEAUTY AND THE BEAST

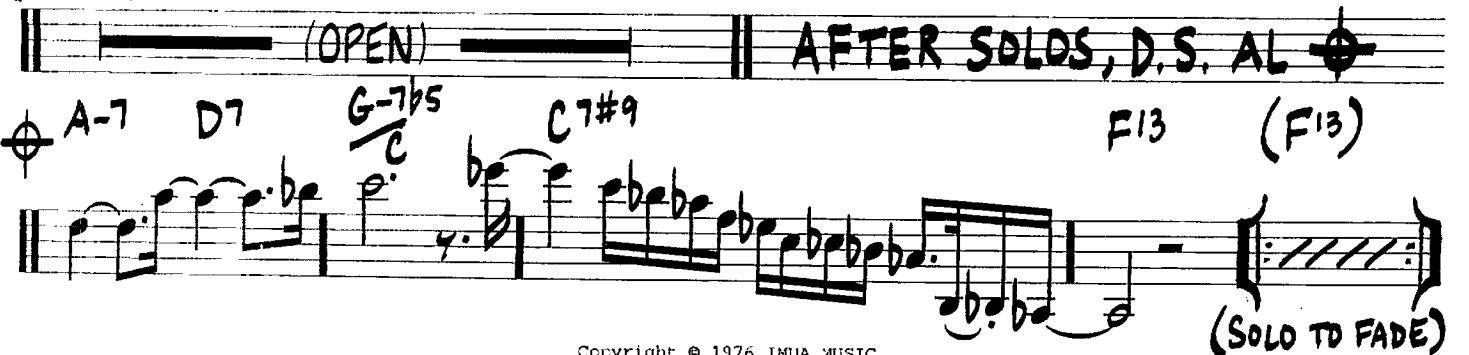
-WAYNE SHORTER

(MED. PUNK)

F13



(SOLOS) F13



42

(BRIGHT BLUES)

# BESSIE'S BLUES

-JOHN COLTRANE

Handwritten musical score for "Bessie's Blues" by John Coltrane. The score is written on a single staff in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody is composed of eighth and quarter notes, with some measures containing ties. Chord symbols are written above the staff: Eb7, Ab7, Eb7, Ab7, Eb7, and Bb7. The score includes a first ending bracket and a second ending bracket labeled "2.". The piece concludes with a double bar line.

A single staff of music with a double bar line and a repeat sign, indicating a section that is repeated.

A single staff of music with a double bar line and a repeat sign, indicating a section that is repeated.

A single staff of music with a double bar line and a repeat sign, indicating a section that is repeated.

A single staff of music with a double bar line and a repeat sign, indicating a section that is repeated.

(BALLAD)

# BEWITCHED

—RICHARD RODGERS/  
LORENZ HART

Handwritten musical score for "Bewitched" in 4/4 time. The score consists of eight staves of music. The chords and markings are as follows:

- Staff 1:  $C^{maj7}$ ,  $C\#o7$ ,  $D-7$ ,  $D\#o7$ ,  $C/E$ ,  $E7$ ,  $F^{maj7}$ ,  $F\#o7$
- Staff 2:  $C/G$ ,  $E\flat o7$ ,  $D-7$ ,  $G7$ ,  $A7b9$ ,  $D-7$ ,  $G7$
- Staff 3:  $D-7$ ,  $G7$ ,  $C7$ ,  $F^{maj7}$ ,  $E-7b5$ ,  $A7b9$ ,  $D-$ ,  $D-(maj7)$ ,  $D-7$ ,  $D-6$
- Staff 4:  $A-$ ,  $A-(maj7)$ ,  $A-7$ ,  $A-6$ ,  $D-7$ ,  $G7$ ,  $D-7$ ,  $G7$
- Staff 5:  $E-7$ ,  $E\flat o7$ ,  $D-7$ ,  $G7$ ,  $C^{maj7}$ ,  $C\#o7$ ,  $D-7$ ,  $D\#o7$
- Staff 6:  $C/E$ ,  $E7$ ,  $F^{maj7}$ ,  $F\#o7$ ,  $C/G$ ,  $E\flat o7$ ,  $D-7$ ,  $G7$
- Staff 7:  $C6$ ,  $(A-7$ ,  $D-7$ ,  $G7)$

The score ends with a double bar line and the word "FINE" written below the final staff.

FINE

44

(MED. SLOW)

# BIG NICK

-JOHN COLTRANE

Handwritten musical score for "Big Nick" by John Coltrane. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of four staves of music. The first staff has a repeat sign at the beginning. Chords are written above the notes: Gmaj7, E-7, A-7, D7, Gmaj7, E-7. The second staff has chords: A-7, D7, G, G7/B, C, C#o7. The third staff has chords: G/D, E7, A-7 (tr), D7, A-7 (tr), D7. The fourth staff has a G chord and a triplet of eighth notes. The score ends with a double bar line.

SOLOS - TAKE 1<sup>st</sup> ENDING ONLY

(SLOW BLUES)

# BLACK COFFEE

45  
-PAUL FRANCIS WEBSTER/  
SONNY BURKE

Handwritten musical score for "Black Coffee" in F major, 4/4 time, featuring various chords and melodic lines.

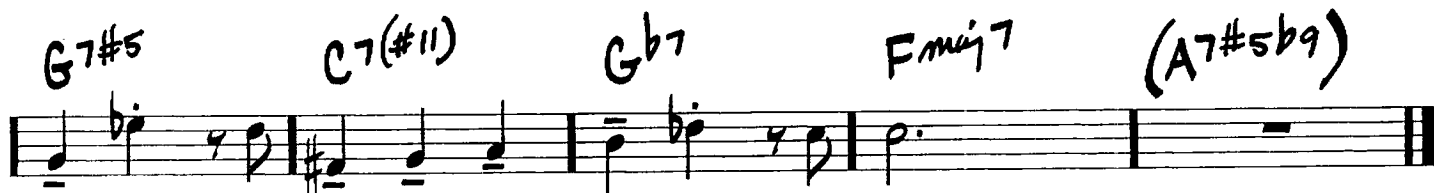
**Chords:** F7#9, Gb7#9, F7#9, Gb7#9, F7#9, Gb7#9, F7#9, B13, Bb9, F7#9, Gb7#9, F7#9, D7#9, G-7, G-7/C, F7#9, D7#9, G-7, C7#9, F7#9, Gb7#9, F, B7b5, Bb-7, Eb7, F-, G-7b5, C7b9, Fmaj7, Ab-7, Db7, Gbmaj7, Eb-7, Ab-7, Db7, G-7, C7, F7#9, Gb7#9, F7#9, Gb7#9, F7#9, Gb7#9, F7#9, B13, Bb9, Fmaj7, G-7, A-7, Ab7, G-7, G-7/C, F7#9, Gb7#9, F7#9, (Gb7#9).

**Melodic Lines:** The score consists of eight staves of music. The first staff begins with a repeat sign and a key signature change to F major. The melody is written in a single line, with various rhythmic values and accidentals. The second staff continues the melody, featuring a triplet of eighth notes. The third staff includes a first ending bracket and a second ending bracket. The fourth staff features a key signature change to Bb major. The fifth staff continues the melody in Bb major. The sixth staff features a key signature change to F major. The seventh staff includes a triplet of eighth notes. The eighth staff concludes the piece with a double bar line.

(MED. UPSWING)

**BLACK DIAMOND**

- MILTON SEALEY



FINE



(JAZZ WALTZ)  
♩ = 130**BLACK NARCISSUS**

-JOE HENDERSON

Handwritten musical score for "Black Narcissus" by Joe Henderson. The score is written on six staves in treble clef with a 3/4 time signature. It includes various chords and melodic lines. The first staff has four measures with chords  $A\flat-7$ ,  $B\flat-7/A\flat$ ,  $A\flat-7$ , and  $B\flat-7/A\flat$ . The second staff has four measures with chords  $A\flat-7$ ,  $B\flat-7/A\flat$ ,  $A\flat-7$ , and  $Bbmaj7b5$ . The third staff has four measures with chords  $F\sharp-7$ ,  $G\sharp-7/F\sharp$ ,  $F\sharp-7$ , and  $G\sharp-7/F\sharp$ . The fourth staff has four measures with chords  $F\sharp-7$ ,  $G\sharp-7/F\sharp$ ,  $F\sharp-7$ , and  $Amaj7b5$ . The fifth staff has four measures with chords  $Ebmaj7b5$ ,  $Fmaj7b5$ ,  $Bbmaj7b5$ , and  $Cmaj7b5$ . The sixth staff has four measures with chords  $Ebmaj7b5$ ,  $Fmaj7b5$ ,  $Bbmaj7b5$ , and  $Gmaj7b5$ , followed by  $Abmaj7b5$ ,  $Bbmaj7b5$ , and  $Cmaj7b5$ . The seventh staff has four measures with chords  $Ebmaj7b5$ ,  $Fmaj7b5$ ,  $Bbmaj7b5$ , and  $Gmaj7b5$ , followed by  $Abmaj7b5$ ,  $Bbmaj7b5$ , and  $Cmaj7b5$ . The eighth staff has four measures with chords  $Ebmaj7b5$ ,  $Fmaj7b5$ ,  $Bbmaj7b5$ , and  $Gmaj7b5$ , followed by  $Abmaj7b5$ ,  $Bbmaj7b5$ , and  $Cmaj7b5$ . The score ends with a double bar line and the word "FINE".

FINE  
REPEAT HEAD IN/OUT

(MED-UP  
JAZZ)**BLACK NILE**

-WAYNE SHORTER

**INTRO** C-7/F

Handwritten musical notation for the Intro section. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of two staves. The first staff has a treble clef and the second staff has a bass clef. Chords are written above and below the notes. The chords are: Gbmaj7, Eb-7, F-7, Bbmaj7, Bb7, Ebmaj7, E-7b5, and A7#5(#9).

**HEAD**

Handwritten musical notation for the Head section. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of ten staves. The first staff has a treble clef and the second staff has a bass clef. Chords are written above and below the notes. The chords are: D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, A7#5, D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, D7#5(#9), G-7, C7, F-7, Bb7, Ebmaj7, G-7, C7, F-7, Bb7, Ebmaj7, A7#5(#9), D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, (A7#5).

FINE

# BLACK ORPHEUS

- LUIZ BONFÁ

(BOSSA)

A- B-7b5 E7b9 A- B-7b5 E7b9  
A- D-7 G7 Cmaj7 C#o7  
D-7 G7 Cb Fmaj7  
B-7b5 E7b9 A- B-7b5 E7b9  
A- B-7b5 E7b9 A- B-7b5 E7b9  
E-7b5 A7b9 D-  
D- D7/C B-7b5 E7b9 A- A7/G Fmaj7  
B-7b5 E7b9 A- B-7b5 E7b9  
A- D-7 A-7 D-7 A-7 D-7 E-7  
A-

AFTER SOLOS, D.C. AL

(MED. UP BOSSA)

# BLUE BOSSA

- KENNY DURHAM

Chords and musical notation details:

- Staff 1:  $C^-$ ,  $F-7$ ,  $Bb7$
- Staff 2:  $D-7b5$ ,  $G7\#5(\#9)$ ,  $C^-$
- Staff 3:  $Eb-7$ ,  $Ab7$ ,  $D\flat maj7$
- Staff 4:  $D-7b5$ ,  $G7\#5(\#9)$ ,  $C^-$ ,  $D-7b5$ ,  $G7\#5$
- Staff 5:  $C^-$ ,  $A7\#9$ ,  $D-7b5$ ,  $G7\#5(\#9)$
- Staff 6:  $C^-$ ,  $A7\#9$ ,  $D-7b5$ ,  $G7\#5$
- Staff 7:  $C^-$

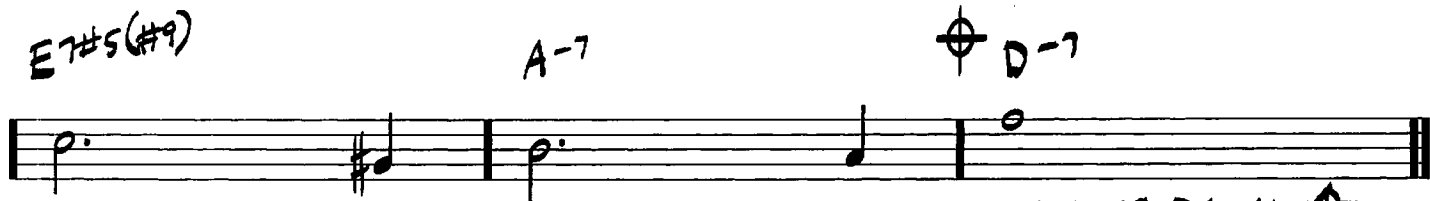
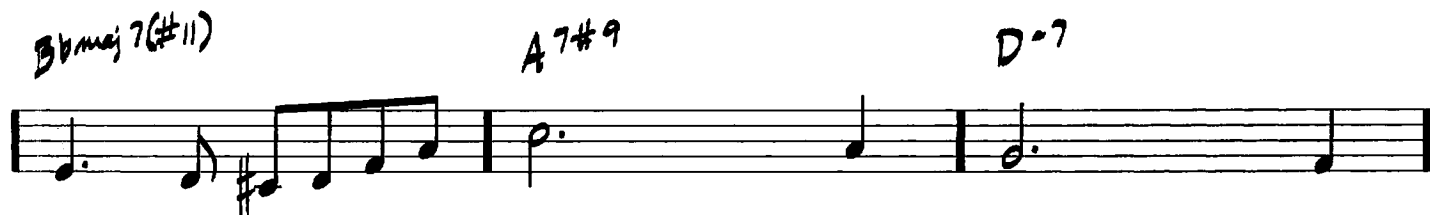
PLAY HEAD TWICE  
AFTER SOLOS, D.S. AL.

(BALLAD)

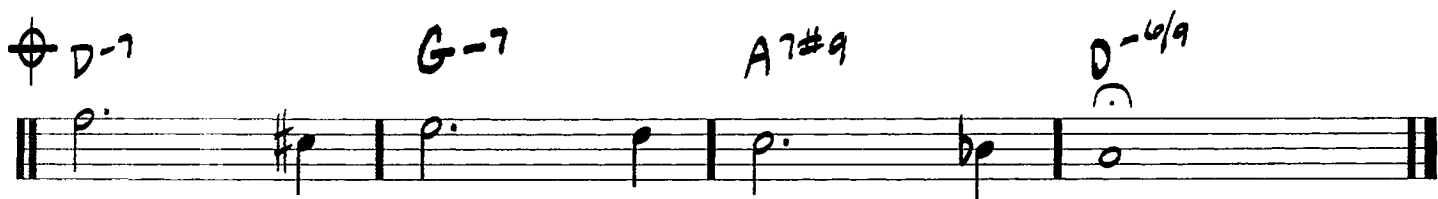
# BLUE IN GREEN

-MILES DAVIS

51



AFTER SOLOS, D.C. AL



(MED. BLUES)

# BLUE MONK

-THELONIOUS MONK

Handwritten musical score for the jazz standard "Blue Monk" by Thelonious Monk. The score is written on four staves in treble clef, 4/4 time, with a key signature of two flats (Bb and Eb). The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Chord symbols are written above the staff: Bb, Eb, Bb, Bb7, Eb, F7, and Bb. A triplet of eighth notes is marked with a bracket and the number 3. The score concludes with a double bar line. Below the main score, there are two additional empty staves for further notation.

# THE BLUE ROOM

—RICHARD RODGERS/  
LORENZ HART

(MED.)

Handwritten musical score for "The Blue Room" in 4/4 time. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music is written in a simple, accessible style, likely for a piano or guitar. Chord symbols are written above the notes. The score includes a repeat sign at the beginning of the first staff and a double bar line at the end of the eighth staff. The final staff ends with a double bar line and the word "FINE".

Chord symbols (from top to bottom):

- F<sup>6</sup> D<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>maj7</sup> D<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup>
- C<sup>-7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>9 <sup>1.</sup>D<sup>-7</sup> G<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>
- <sup>2.</sup>F<sup>6</sup> / G<sup>-7</sup> C<sup>7</sup> F<sup>6</sup> G<sup>-7</sup> C<sup>7</sup>
- F<sup>6</sup> B<sup>b</sup>7 A<sup>-7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>
- D<sup>-7</sup> G<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup>
- F<sup>maj7</sup> D<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>9
- F<sup>6</sup> / G<sup>-7</sup> C<sup>7</sup> F<sup>6</sup> (G<sup>-7</sup> C<sup>7</sup>)

FINE

# BLUE TRAIN (BLUE TRANE)

-JOHN COLTRANE

(MED.)

Handwritten musical score for "Blue Train" (also known as "Blue Trane") by John Coltrane. The score is written on a single staff in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody consists of several measures, with some measures containing a repeat sign. Chord symbols are written above the staff: Eb7#9, Ab7(#11), Bb7#9, and Eb7#9. The piece ends with a double bar line and the word "FINE".



(MED. SWING)

**BLUES FOR ALICE**

Handwritten musical score for "Blues for Alice" by Charlie Parker. The score is written on four staves in 4/4 time with a key signature of one flat (Bb). The tempo is marked "(MED. SWING)". The first staff contains measures 1-4 with chords F6, E-7, A7(b9), D-7, and G7. The second staff contains measures 5-8 with chords C-7, F7, Bb7, Bb-7, and Eb7. The third staff contains measures 9-12 with chords A-7, D7, Ab-7, Db7, and G-7. The fourth staff contains measures 13-16 with chords C7, A-7, D-7, G-7, and C7. The score includes various musical notations such as eighth notes, quarter notes, and triplets. Below the first four staves are four empty staves for additional notation.

# BLUESETTE

-JEAN THIELEMANS/  
NORMAN GIMBEL

(MED. JAZZ  
WALTZ)

Handwritten musical score for "The Girl on the Train" by Rachel Watson. The score is written on ten staves in 3/4 time, featuring a key signature of one flat (Bb). The melody is composed of eighth and quarter notes, often beamed together. Chords are written above the staff, including Bbmaj7, A-7b5, D7, G-7, C7, F-7, Bb7, Ebmaj7, Eb-7, Ab7, Dbmaj7, Db-7, Gb7, Cbmaj7, C-7, F7, D-7, Db7, C-7, F7, D-7, G7, C-7, F7, Bbb, (G-7), C-7, and F7. The score includes a repeat sign at the beginning and a first/second ending bracket at the end.

(BALLAD)

**BODY AND SOUL**- JOHN GREEN / EDWARD HEYMAN /  
ROBERT SOUR / FRANK EYTON

Eb-7 Bb7b9 Eb-7 Ab7 Dbmaj7 Gb7 F-7 Eo7



Eb-7 C-7b5 F7 Bb-7 Eb-7 Ab7 1. Db6 Bb7b9 2. Db6 / E-7 A7



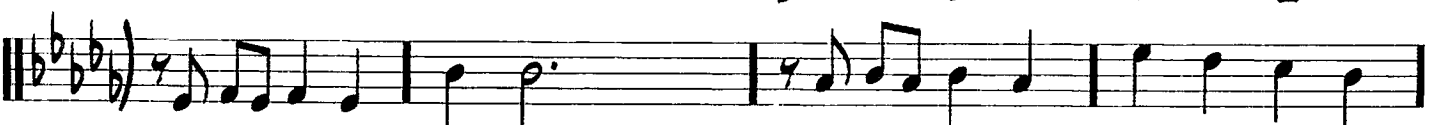
Dmaj7 E-7 D/F# / G-7 C7 F#-7 B-7 E-7 A7 Dmaj7



D-7 G7 Cmaj7 Eb07 D-7 G7 C7 B7 Bb7,



Eb-7 Bb7b9 Eb-7 Ab7 Dbmaj7 Gb7 F-7 Eo7



Eb-7 C-7b5 F7 Bb-7 Eb-7 Ab7 Db6 (Bb7b9)



FINE

# BOP LICITY

(BE BOP LIVES)

-MILES DAVIS/GIL EVANS

(MED. BOP)

Handwritten musical score for "Boplicity" (Be Bop Lives) by Miles Davis and Gil Evans. The score is written on six staves in 4/4 time, featuring a mix of eighth and sixteenth notes, often beamed in groups of three. Chord symbols are written above the staves, including G-7, Fmaj7, C7, Bbmaj7, Eb7#5, A7, and Abmaj7. The piece concludes with a double bar line and the word "FINE".

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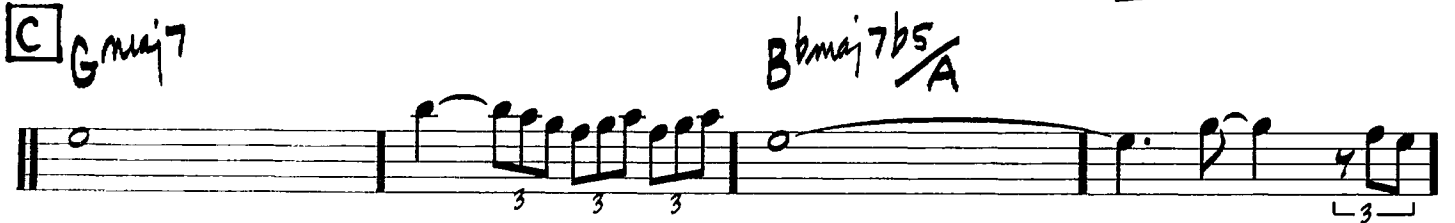
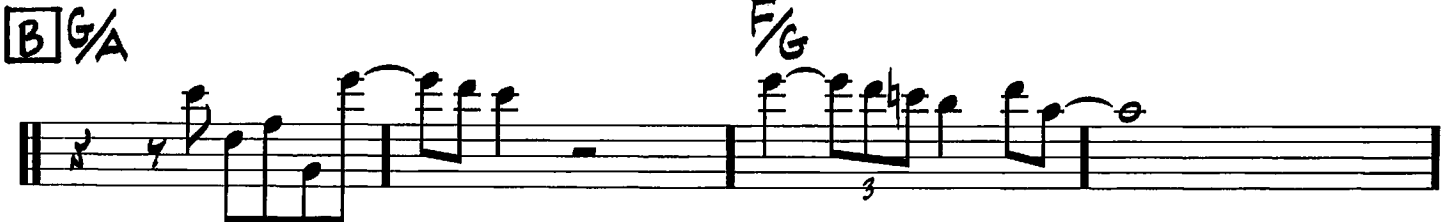
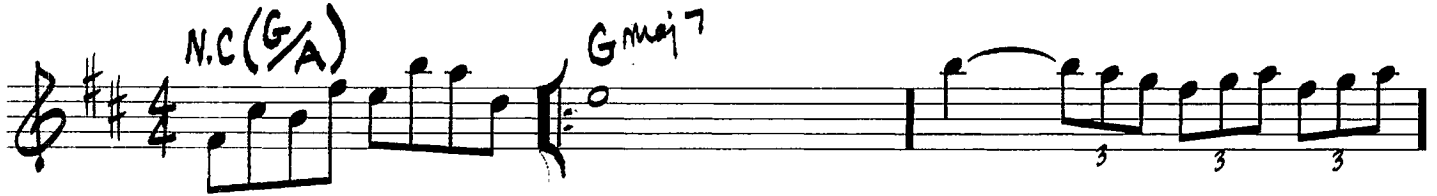
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(♩ = 166  
EVEN 8ths)

# BRIGHT SIZE LIFE

-PAT METHENY

[A] %



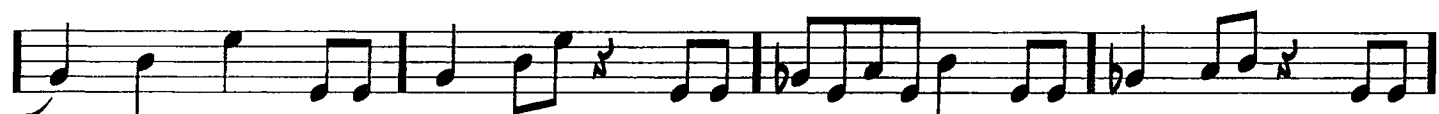
D.S. FOR SOLOS

60

(MED. UP)

# BROAD WAY BLUES

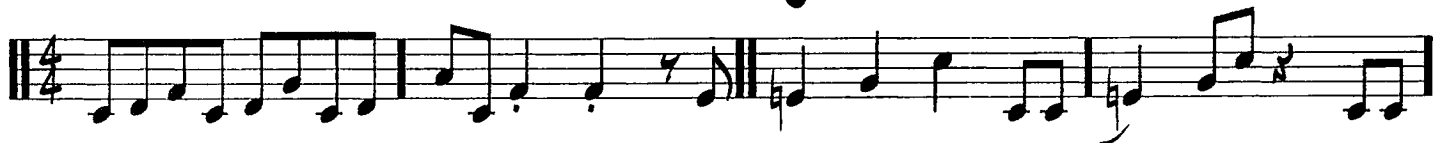
- ORNETTE COLEMAN

**A**E $\flat$ 7

N.C.

**B**

C7

A $\flat$  PEDAL

FINE

REPEAT HEAD IN/OUT

**BROADWAY**

- BILL BYRD / TEDDY MCRAE / HENRI WOODS

(UP)

E<sup>b</sup>6A<sup>b</sup>7

F-7

B<sup>b</sup>71. E<sup>b</sup>6

F-7

B<sup>b</sup>72. E<sup>b</sup>6B<sup>b</sup>-7E<sup>b</sup>7A<sup>b</sup>ma<sup>7</sup>A<sup>b</sup>-7D<sup>b</sup>7G<sup>b</sup>ma<sup>7</sup>

F-7

B<sup>b</sup>7E<sup>b</sup>6A<sup>b</sup>7

F-7

B<sup>b</sup>7E<sup>b</sup>6

(BALLAD)

**BUT BEAUTIFUL** - JIMMY VAN HEUSEN / JOHNNY BURKE

Handwritten musical score for "But Beautiful" by Jimmy Van Heusen and Johnny Burke. The score is in G major, 4/4 time, and consists of eight staves of music. Chord symbols are written above the notes. The piece ends with a double bar line and the word "FINE".

Chord symbols and musical notation details:

- Staff 1: Gmaj7, B-7b5, E7b9, A-7
- Staff 2: C#-7b5, F#7b9, Gmaj7, B-7b5, E1, A7
- Staff 3: D7, D7/C, B-7, E-7, A-7, D7, Gmaj7
- Staff 4: E-7, A7, A-7/B, D7
- Staff 5: 2nd ending A7, D7, D7/C, B-7, E-7
- Staff 6: A-7, F#-7b5, B7, E-7, F7, B-7, Bb7, A-7, D7
- Staff 7: G6, (A-7 D7)

FINE



# BUTTERFLY

- HERBIE HANCOCK /  
BEANIE MARLIN

(MED. FUNK)

INTRO

1.-3.

A-7 N.C.

4.

A-7 N.C.

(MELODY)

A

F-7

A-7

F-7

D-7

F-7

A-7

F-7

D-7

Bb7(#11)

N.C.  
(DRUMS)

F-7

B Abmaj7  
Bb

Abmaj7#5  
Bb

Abmaj7  
Bb

Bb13

Bb-7

Eb7#9

C

F-7

A-7 N.C.

FINE

F-7

A-7 N.C.

F-7

A-7 N.C.

F-7

A-7 N.C.

[OPEN SOLOS ON F-7]

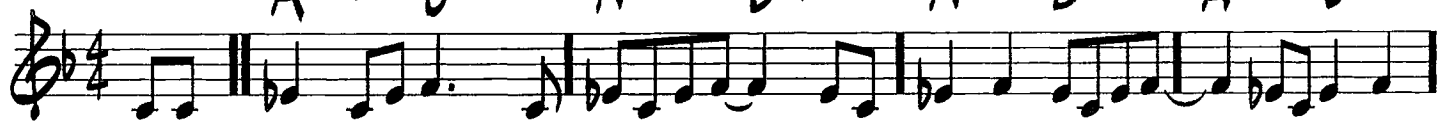
AFTER SOLOS, D.C. AL FINE  
(TAKE REPEAT)

# BYRD LIKE

-FREDDIE HUBBARD

(FAST JAZZ)

[A] A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9

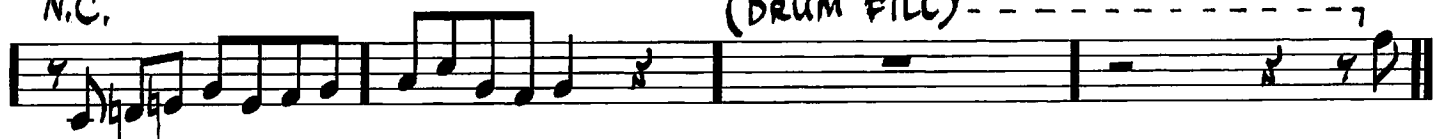


G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 F



N.C.

(DRUM FILL)



[B] %



[SOLO OVER F BLUES]

AFTER SOLOS, D.S. AL  
(TAKE REPEAT)

F7

F7#9



# C'EST SI BON

## (IT'S SO GOOD)

- HENRI BETTI/JERRY SEELEN/  
ANDRE HORNEZ

(MED.)

Handwritten musical score for "C'est si Bon" (It's so good). The score is written in B-flat major (two flats) and 4/4 time. It consists of ten staves of music. The tempo is marked "(MED.)". The score includes various chords and melodic lines. The chords are: C-7, F7, Bbmaj7, Ebmaj7, D-7, G7, D-7b5, G7b9, Ab-7, Db7, Gbmaj7, Eb-7, G-7, C7, C-7, F7 / D-7 Db-7, C-7, F7, Bbmaj7, Ebmaj7, D-7, G7, C-7, F7, D-7b5, G7b9, C-7, Eb-6, Bbmaj7, Db-7, Gb7, C-7, F7, Bb6, and (C-7 F7). The notation includes eighth and sixteenth notes, rests, and bar lines.

# CALL ME

-TONY HATCH

(MED.)

Handwritten musical score for "CALL ME" by Tony Hatch. The score is in 4/4 time and consists of 16 measures across 10 staves. The key signature has one flat (Bb). The melody is written on the top staff, and the accompaniment is on the bottom staff. Chords are written above the notes. The piece ends with a double bar line and the word "FINE".

Chords and measures:

- Measure 1: Cmaj7
- Measure 2: C-7
- Measure 3: F7
- Measure 4: Bbmaj7
- Measure 5: Bb-7
- Measure 6: Eb7
- Measure 7: Abmaj7
- Measure 8: F-7
- Measure 9: Abmaj7
- Measure 10: F-7
- Measure 11: Abmaj7
- Measure 12: F-7
- Measure 13: Cmaj7
- Measure 14: D-7 G7
- Measure 15: E-7 A7b9
- Measure 16: D-7 G7
- Measure 17: D-7 G7
- Measure 18: Cmaj7
- Measure 19: D-7
- Measure 20: G7
- Measure 21: Cmaj7
- Measure 22: C-7
- Measure 23: F7
- Measure 24: Bbmaj7
- Measure 25: Bb-7
- Measure 26: Eb7
- Measure 27: Abmaj7
- Measure 28: F-7
- Measure 29: Abmaj7
- Measure 30: F-7
- Measure 31: Cmaj7
- Measure 32: (D-7 G7)

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FINE

(MED.)

**CALL ME IRRESPONSIBLE**

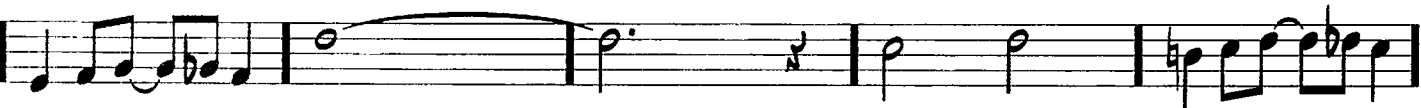
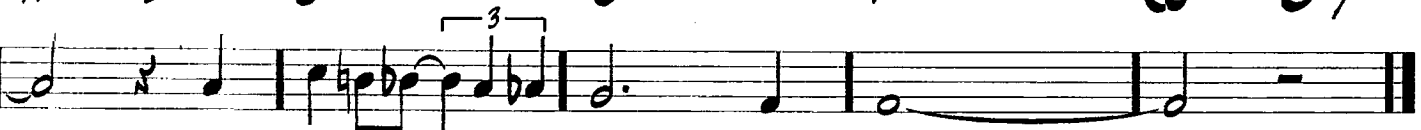
-JAMES VAN HEUSEN/SAMMY CAHN

F F<sup>b</sup> F<sup>#</sup>07G-7 G-6 G<sup>#</sup>07A-7 D-7 A7 E-7<sup>b</sup>5 A7<sup>b</sup>9 D7<sup>#</sup>5 D7G-7 C7 A-7<sup>b</sup>5 D7<sup>b</sup>9

D-7 G7 D-7 G7 G-7 C7 G-7 C7

F F<sup>b</sup> F<sup>#</sup>07 G-7 G-6 G<sup>#</sup>07 A-7 D-7

A7 A-7 D7 G-7 C7

A-7<sup>b</sup>5 D7 G-7 C7 E7<sup>aug</sup>4 A7A-7<sup>b</sup>5 D7 G-7 C7 F<sup>b</sup> (G-7 C7)

(BALLAD  
OR MED.)

# CAN'T HELP LOVIN' DAT MAN

-JEROME KERN/OSCAR HAMMERSTEIN II

Handwritten musical score for "CAN'T HELP LOVIN' DAT MAN" in E-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music is written in a ballad or medley style.

Chords and notation across the staves:

- Staff 1: Ebmaj7 C-7 F-7 Bb7 Ebmaj7 Bb-7 Eb7 Abmaj7 Db7
- Staff 2: G-7 C-7 B7 Bb7#5 Bb7 1. Eb6 C-7 F-7 Bb7
- Staff 3: 2. Eb6 Bb-7 Eb7 Ab6 A#7
- Staff 4: Eb/Bb C7 F7 F#b7 G-7 C7b9 F-7 F7
- Staff 5: F-7/Bb Bb7 Ebmaj7 C-7 F-7 Bb7
- Staff 6: Ebmaj7 Bb-7 Eb7 Abmaj7 Db7 G-7 C-7 B7 Bb7#5 Bb7
- Staff 7: Eb6 (C-7 F-7 Bb7)

(BALLAD)

# CENTRAL PARK WEST

-JOHN COLTRANE

C#-7 F#7 Bmaj7 E-7 A7 Dmaj7 Bb-7 Eb7 Abmaj7 G-7 C7

Fmaj7 C#-7 F#7 Bmaj7 E-7 A7 Dmaj7 C#-7 F#7 Bmaj7

C#-7/B Bmaj7 C#-7/B C#-7 F#7 (ENDING) Bmaj7

(SAMBA)  
♩ = 116

# CAPTAIN MARVEL

-CHICK COREA

Handwritten musical score for "Captain Marvel" by Chick Corea, featuring chords and melody lines.

**Chords:**

- A-
- E-
- B-
- F#-
- Bb-
- Bb/Ab
- G-7b5
- C7b9
- Dbmaj7
- Gbmaj7b5
- C-7/F
- F7
- Bbmaj7
- Ebmaj7b5
- Bbmaj7/D
- Db7
- C-7
- F7 - - F#o7
- G-
- Ab

The score consists of seven staves of music in 4/4 time, with a tempo of 116 beats per minute. The melody is written in treble clef. The chords are handwritten and often include accidentals and slash notation to indicate specific voicings or alterations.



Handwritten musical score for guitar, featuring 11 staves of music. The notation includes various chords and melodic lines. Chords are written above the staff, and some are marked with a '7' indicating a seventh chord. The key signature is one flat (Bb). The score includes a repeat sign and a 'D.S. AL' (Da Capo) instruction. The final staff ends with a double bar line and a repeat sign.

Chords and markings visible in the score:

- Staff 1: D-7, Ebmaj7, E-7b5, Ebmaj7
- Staff 2: D-7, Db7 (#11), C-7, C-7/F
- Staff 3: G-, F, Eb, F, G-, F, Eb, F
- Staff 4: 2. Eb, G-
- Staff 5: F-(maj7)/G, D-7/G
- Staff 6: Fmaj7, D.S. AL
- Staff 7: Ebmaj7, E-, C-7/F
- Staff 8: N.C., F, G-

(MED. BOSSA)

**CEORA**

- LEE MORGAN

**A**  $A\flat maj7$   $B\flat-7$   $E\flat7$   $A\flat maj7$   $E\flat-7$   $A\flat7$

x PLAY CUE 2<sup>nd</sup> TIME ONLY

$D\flat maj7$   $D-7$   $G7$   $C-7$   $F7(\#9)$

$B\flat-7$   $E\flat7$   $C-7$   $F7$   $[3]$

$D-7$   $G7$   $C-7$   $F7$   $B\flat-7$   $E\flat7$

**B**  $A\flat maj7$   $B\flat-7$   $E\flat7$   $A\flat maj7$   $E\flat-7$   $A\flat7$

$D\flat maj7$   $D-7$   $G7$   $C-7$   $F7(\#9)$

$B\flat-7$   $E\flat7$   $C-7\flat5$   $F7(\#9)$   $[3]$   $[3]$

$B\flat-7$   $E\flat7$   $A\flat maj7$   $B\flat-7$   $E\flat7$   $[3]$

$A\flat maj7$   $B\flat-7$   $E\flat7$  (3x's)  $A\flat maj7$  SOLO **A** **B**

AFTER SOLOS, D.C. AL

RIT. (LAST TIME)

# CHELSEA BELLS

- STEVE SWALLOW

(SLOW)

Handwritten musical score for "Chelsea Bells" by Steve Swallow. The score is written on six staves. The first staff is in 4/4 time and contains the first measure with notes Bb, Ab, and Gb, and a final whole note Eb. The second staff contains the second measure with notes F, E, D, and C. The third staff contains the third measure with notes Bb, Ab, and Gb, and a final whole note Eb. The fourth staff contains the fourth measure with notes Bb, Ab, and Gb, and a final whole note Eb. The fifth staff contains the fifth measure with notes Bb, Ab, and Gb, and a final whole note Eb. The sixth staff contains the sixth measure with notes Bb, Ab, and Gb, and a final whole note Eb. The score includes various chord symbols such as Db/Ab, B7/A, Bb, B7sus4, Ab7/Gb, C#-E, Amaj7#11/D#, Dmaj7#11/G#, Ab7/Gb, B7sus4/Gb, Db/F, Eb-7, Bb-7, Eb, Ab-7, Db, B7sus4, Bbmaj7#11, A-7, E-7, B-, B7sus4/F#, A7/G, and B7/A.

(MED.  
BOSSA)

# CHEGA DE SAUDADE (NO MORE BLUES)

- ANTONIO CARLOS JOBIM / VINÍCIUS DE MORAES

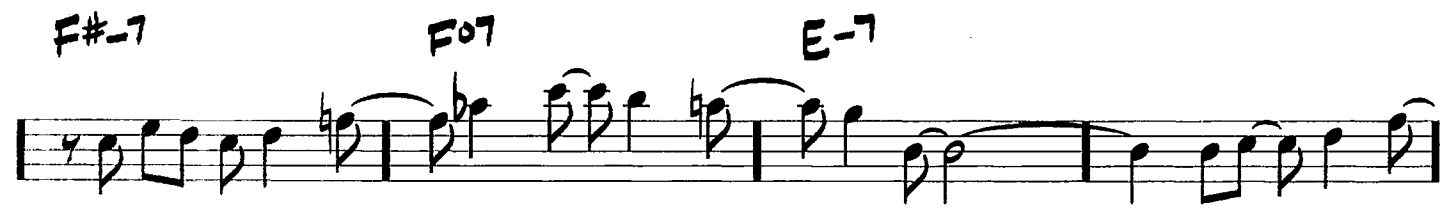
Chords indicated in the score:

- Staff 1: D-, D-7/C, E7/B, E7
- Staff 2: E-7b5, A7b9, D-, E-7b5, A7b9
- Staff 3: D-, B-7b5, E7, A-7
- Staff 4: Bbmaj7, A7b9
- Staff 5: D-, D-7/C, E7/B, E7
- Staff 6: E-7b5, A7b9, D-, D7b9
- Staff 7: G-, G-7/F, A7/E, A7, D-, D-7/C
- Staff 8: B-7b5, Bb-6, D-, A7
- Staff 9: Dmaj7, B7#5/D#, E-7

A7sus4 A7 D07 Dmaj7



F#-7 F07 E-7



E7 E-7b5 A7



Dmaj7 Dmaj7/C# B-7 E7



F#7 B-7 Bb-7 A-7 D7b9



Gmaj7 G-7 F#-7 B7 B7#5

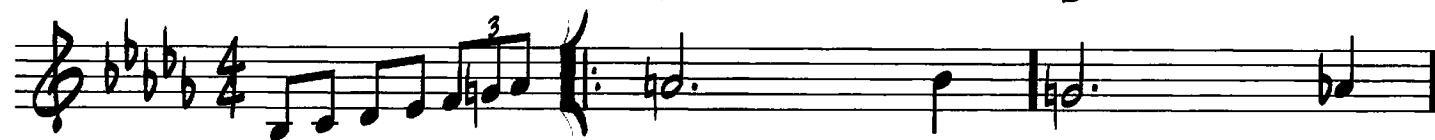
(BALLAD)

# CHELSEA BRIDGE

-BILLY STRAYHORN

Eb7(#11)

Db7(#11)



Eb7

Db7

Bb7

Eb-7

Ab7



Db6

1. / C7

B7

Bb7

2. / Db7

B7



F#-7

B7

Ab-7

G01

F#-7

F7

B-7/E

E7



Amaj7

/ A-7

D7

Gmaj7

G-7

Db7

C7

B7

Bb7



Eb7(#11)

Db7(#11)

Eb7

Db7

Bb7



Eb-7

Ab7

Db6

(C7 B7 Bb7)



FINE

# CHEROKEE

## (INDIAN LOVE SONG)

-RAY NOBLE

(FAST)

Handwritten musical score for "CHEROKEE (INDIAN LOVE SONG)" by Ray Noble. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked "(FAST)". The music features various chords and melodic lines. Chords are written above the notes. The score includes a repeat sign with first and second endings. The piece concludes with a "FINE" marking.

Chords and markings visible in the score:

- Staff 1: Bbmaj7, F7#5, F-7, Bb7, Ebmaj7
- Staff 2: Ab9, Bbb, D-7
- Staff 3: C7, 1. C-7, D-75, G7b9, C-7
- Staff 4: F7#5, 2. C-7, F7, Bbb
- Staff 5: C#-7, F#7, Bbmaj7
- Staff 6: B-7, E7, Amaj7, Ab
- Staff 7: A-7, D7, Gbmaj7
- Staff 8: G-7, C7, C-7, F7#5
- Staff 9: Bbmaj7, F7#5, F-7, Bb7, Ebmaj7
- Staff 10: Ab9, Bbb, D-7
- Staff 11: C7, C-7, F7, Bbb, (C-7 F7#5)
- Staff 12: FINE

(B♭B♭A)

## CHERRY PINK AND APPLE BLOSSOM WHITE

-LOUIGUY/JACQUE LARUE/MACK DAVID

Handwritten musical score for "Cherry Pink and Apple Blossom White" in 4/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B♭, E♭), and a 4/4 time signature. The melody is written in eighth and quarter notes. Chords are indicated by letters above the staff: F-7, B♭7, E♭maj7, E♭7, F-7, and B♭7. The second staff continues the melody with a whole note chord E♭6. The third staff features a first ending bracket labeled "1. E♭6" and a second ending bracket labeled "2. E♭6". The fourth staff continues the melody with chords B♭7, E♭6, B♭7, and E♭6. The fifth staff features a continuous eighth-note accompaniment pattern with chords B♭7, E♭6, B♭7, and E♭6. The sixth staff continues the eighth-note accompaniment with chords F-7, B♭7, E♭maj7, and E♭7. The seventh staff continues the eighth-note accompaniment with chords F-7, B♭7, and E♭6. The eighth staff concludes the piece with a whole note chord E♭6.





(FAST)

# CHIPPY

- ORNETTE COLEMAN

INTRO

D.S. FOR SOLOS [A] [A] [B] [A]  
 AFTER SOLOS, D.S. AL FINE  
 (TAKE REPEAT)

(LATIN BLUES)

CHITLINS CON CARNE

INTRO

N.C.



S: C7#9



F7

C7#9



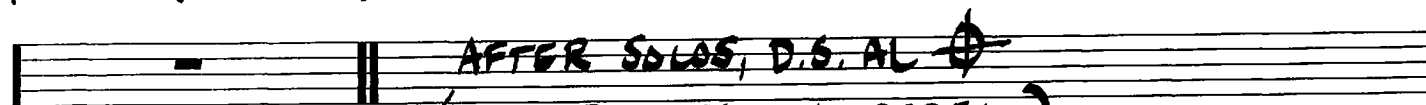
G7

F7

C7#9



2. (TO SOLOS)



AFTER SOLOS, D.S. AL  $\Phi$   
 (PLAY PICKUPS, NO REPEAT)

 $\Phi$  G7

F7

C7#9

REPEAT AND FADE



(MED. BALLAD)

**COME SUNDAY**

-DUKE ELLINGTON

Handwritten musical score for "Come Sunday" by Duke Ellington. The score is written on a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The music consists of six staves of notation with various chords written above the notes. The chords include F7, Eb7, Bb, Eb/Bb, Bb7, Bbb, D7, Eb7, D7, G-7, C7, F7, C-7, F7, Ab7, G7#5, C7, F7#5, F7, Eb7, F7, D7#5, G7, C-7, F7, Bb, Eb/Bb, Bb7, and Bbb. The notation includes eighth and quarter notes, rests, and bar lines.

(LATIN)

# COMO EN VIETNAM

-STEVE SWALLOW

INTRO

Bb-



HEAD

Bb-



Emaj7



E7

A7b9



Eb7

Ab7

Db

Gb7



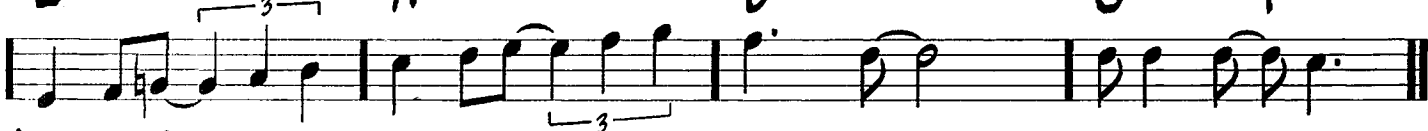
Eb7

Ab7

Db

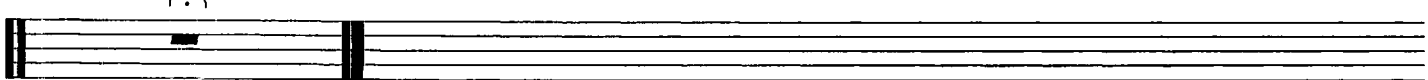
Gb7

F7



(ENDING)

Bb-



# CON ALMA

-JOHN "DIZZY" GILLESPIE

(LATIN)

INTRO

Intro:  $\text{Db}9$   $\text{C}9$

[A]  $\text{E}^{\text{maj}}7$   $\text{G}^{\#7}/\text{D}^{\#}$   $\text{C}^{\#-7}$   $\text{B}7$   $\text{Bb}7$   $\text{E}7\text{b}5$   $\text{Eb}^{\text{maj}}7$   $\text{Eb}7\text{Ab}7$

$\text{Db}^{\text{maj}}7$   $\text{F}^7/\text{C}$   $\text{Bb}7$   $\text{Ab}7$   $\text{G}7$   $\text{Db}7\text{b}5$   $\text{C}^{\text{maj}}7$   $\text{C}^{\text{maj}}7$

[B]  $\text{C}7\text{b}5$   $\text{F}7\text{b}9$   $\text{F}^{\#}7\text{b}5$   $\text{B}7\text{b}9$

$\text{E}^{\text{maj}}7$   $\text{F}7$   $\text{Bb}7$   $\text{B}7$

[A]  $\text{E}^{\text{maj}}7$   $\text{G}^{\#7}/\text{D}^{\#}$   $\text{C}^{\#-7}$   $\text{B}7$   $\text{Bb}7$   $\text{E}7\text{b}5$   $\text{Eb}^{\text{maj}}7$   $\text{Eb}7\text{Ab}7$

$\text{Db}^{\text{maj}}7$   $\text{F}^7/\text{C}$   $\text{Bb}7$   $\text{Ab}7$   $\text{G}7$   $\text{Db}7\text{b}5$   $\text{C}^{\text{maj}}7$

**C** C7b9



F-(mi7)

C7 N.C.

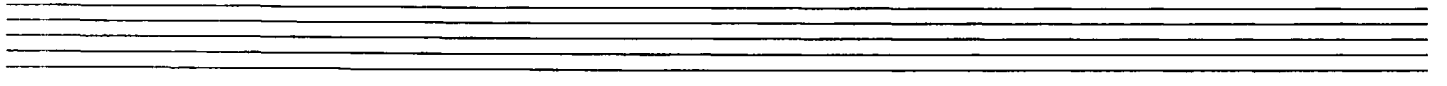
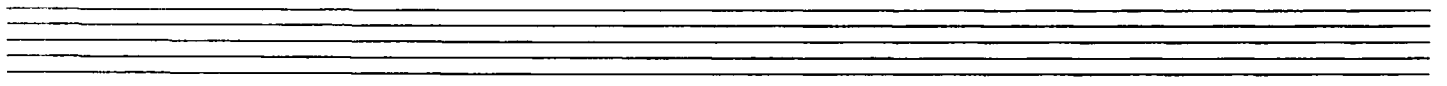
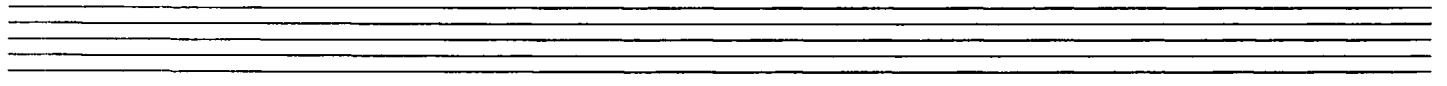
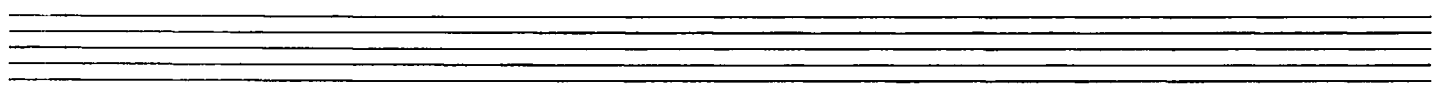
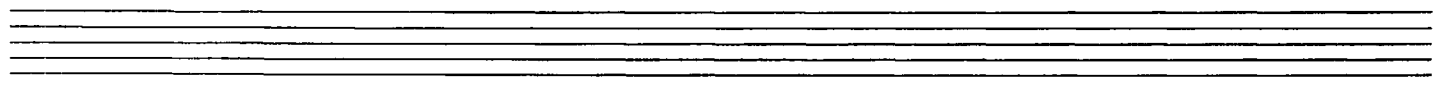


SOLO **A** **A** **B** **A**

PLAY **C** IN/OUT

AFTER SOLOS, D.S. AL

F-(mi7)



(MED. SWING)

# CONCEPTION

BY GEORGE SHEARING

Handwritten musical score for "CONCEPTION" by George Shearing. The score is written on ten staves in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It includes various musical notations such as eighth and sixteenth notes, rests, and triplets. Chord symbols are written above the staves, including Eb-7b5, Ab7#5(b9), Dbmaj7 B-7, Amaj7, Ab6, Ab-7, Db7, Gb7, F7, Bb7, A7, Ab7, G7, F#-7, B7, Emaj7, Amaj7, Eb-7, Ab7, Dbmaj7, Db6, F#-7, B7#9, Emaj7, F#-7, Ab-7, Db7, G-7, C7, F#-7, B7, E-7, A7, Eb-7b5, Ab7#5(b9), Dbmaj7 B-7, Amaj7, Ab6, Ab-7, Db7, Gb7, F7, Bb7, A7, Ab7, G7, F#-7, B7, Emaj7, Amaj7, Eb-7, Ab7, and Db6. The score is divided into two main sections, with the second section starting at measure 12.



**CONFIRMATION**

(BOP)

Handwritten musical score for "Confirmation" by Charlie Parker. The score is written on ten staves in G major, 4/4 time. It features various jazz chords and melodic lines with triplets.

**Chords and Melodic Lines:**

- Staff 1: F6, E-7b5, A7, D-
- Staff 2: C-7, F7, Bb7, A-7, D7
- Staff 3: G7, C7, F6
- Staff 4: E-7b5, A7, D-, C-7, F7, Bb7
- Staff 5: A-7, D7, G-7, C7, F6, C-, C-(mix7)
- Staff 6: C-7, F7, Bbmaj7, Eb-7
- Staff 7: Ab7, Dbmaj7, G-7, C7
- Staff 8: F6, E-7b5, A7, D-, C-7, F7
- Staff 9: Bb7, A-7, D7, G-7, C7, F

# CONTEMPLATION

- McCoy TYNER

(SLOW 3)

[INTRO] C-II

(BASS)



[HEAD]

C-II



Abmaj7



G7#5(b9)

Ab7(#11)

G7#5(b9)

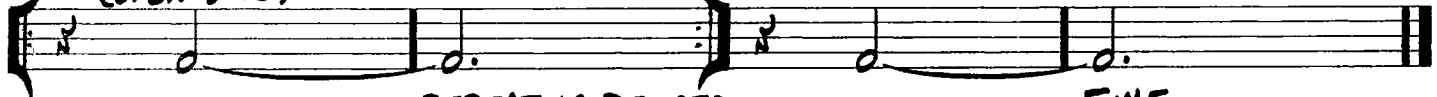


(ENDING)

C-II

(OPEN SOLO)

(LAST X)



REPEAT AS DESIRED

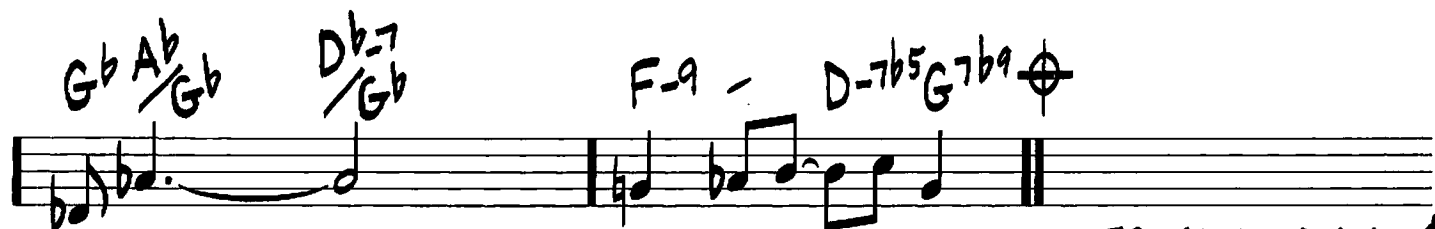
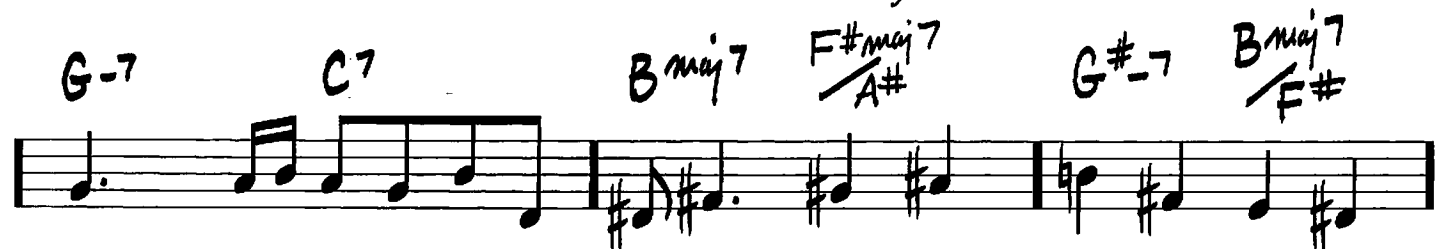
REPEAT HEAD IN/OUT

FINE

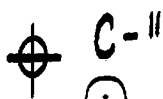
(BALLAD)

CORAL

-KEITH JARRETT



AFTER SOLOS, D.C. AL



(FIRST)

COTTON TAIL

-DUKE ELLINGTON

$B^b \text{maj}^7$   $G^-7$   $C^-7$   $F^7$   $D^-7$   $G^-7$   
 $C^-7$   $F^7$   $B^b7$   $E^b6$   $E^o7$   
 $B^b/F$   $G^-7$   $C^-7$   $F^7$   $C^-7$   $F^7$   $B^b6$

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a repeat sign and contains several measures of music with notes and rests. The middle staff continues the melody with similar notation. The bottom staff features a more complex rhythmic pattern with many beamed eighth and sixteenth notes. Chord symbols are written above the staves, indicating the harmonic structure of the piece.

$D^-7$   $G^-7$

The second system of musical notation consists of a single staff with a series of slashes indicating a continuation or a specific rhythmic pattern. Chord symbols  $D^-7$  and  $G^-7$  are placed above the staff.

$C^-7$   $F^7$

The third system of musical notation consists of a single staff with a series of slashes. Chord symbols  $C^-7$  and  $F^7$  are placed above the staff.

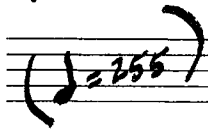
$B^b \text{maj}^7$   $G^-7$   $C^-7$   $F^7$   $D^-7$   $G^-7$   
 $C^-7$   $F^7$   $B^b7$   $E^b6$   $E^o7$   
 $B^b/F$   $G^-7$   $C^-7$   $F^7$   $B^b6$

The fourth system of musical notation consists of three staves, similar in structure to the first system. It contains musical notation with notes, rests, and complex rhythmic patterns in the bottom staff. Chord symbols are written above the staves, including  $B^b \text{maj}^7$ ,  $G^-7$ ,  $C^-7$ ,  $F^7$ ,  $D^-7$ ,  $G^-7$ ,  $C^-7$ ,  $F^7$ ,  $B^b7$ ,  $E^b6$ ,  $E^o7$ ,  $B^b/F$ ,  $G^-7$ ,  $C^-7$ ,  $F^7$ , and  $B^b6$ .

(BALLAD)

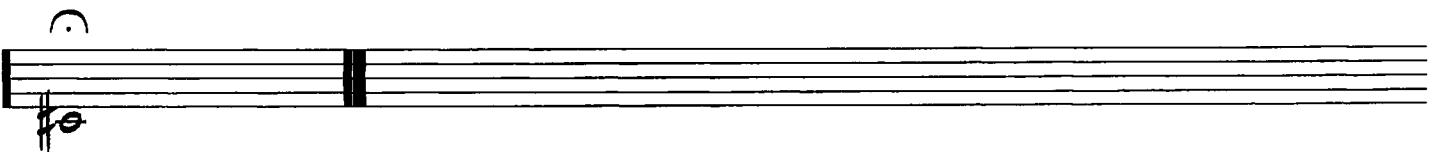
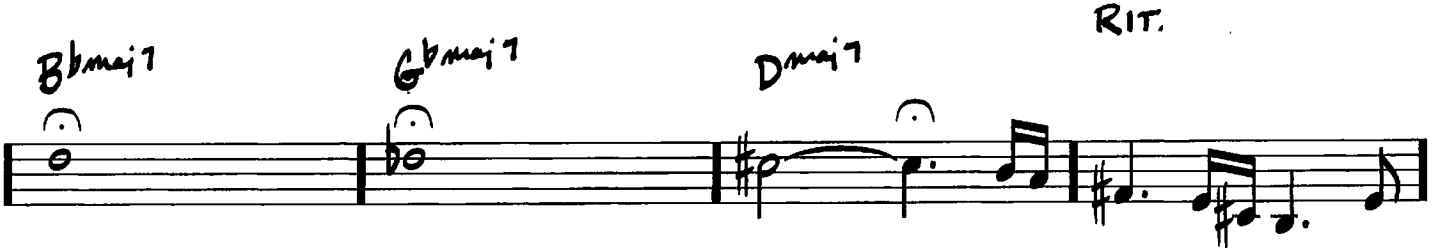
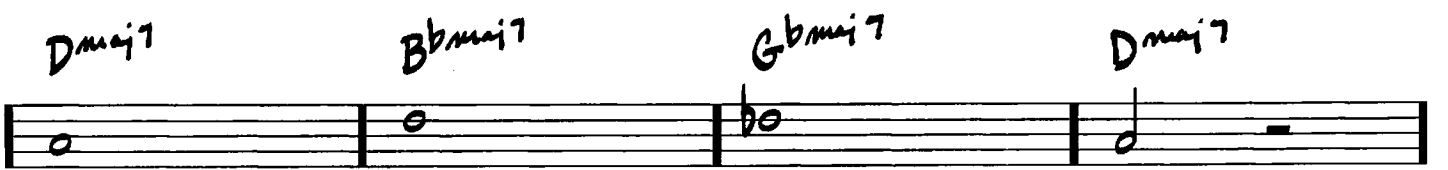
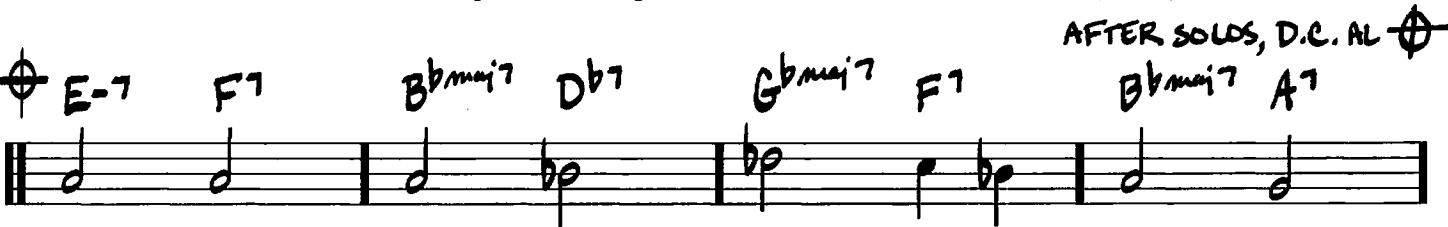
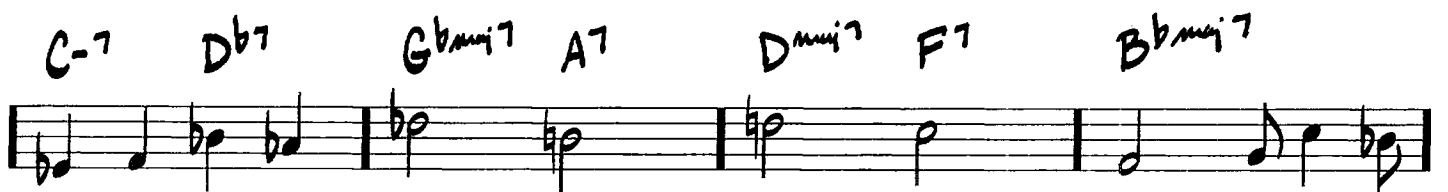
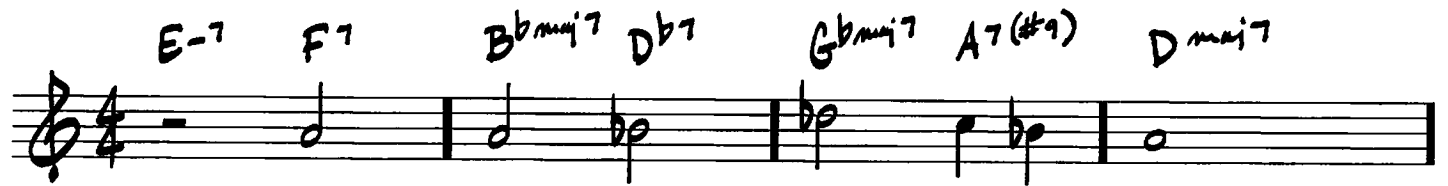
COULD IT BE YOU

Bbmaj7 C-7 F7 Bbmaj7 G-7 Gb-7 F-7 Bb7  
 Ebmaj7 F-7 Bb7 Ebmaj7 G-7 C7  
 1. Fmaj7 A7b9 D-7 G7 A-7b5 D7b9  
 G- G-7 C7 F7 C9 / C-7 F7  
 2. Bbmaj7 D7 Ebmaj7 / G7 C-7b5 F7b9  
 Bbmaj7 C9 C-7 F7 Bb6 (C-7 F7)  
 FINE



# COUNTDOWN

-JOHN COLTRANE



# CRESCENT

-JOHN COLTRANE

(BALLAD)

G7sus4(b9) D7sus4(b9)

OPEN OPEN

(IN TIME)

E-7b5 A7#5 D-7 D-7b5/G G7#5 C-7

F-7/Bb Bb7b9 Eb-7 Bb7b9 E-7b5 A7#5 D7sus4(b9)

E-7b5 A7#5 D-7 D-7b5/G G7#5 C-7

F-7/Bb Bb7 Ebmaj7 A7b9 D7sus4(b9) G7b9 C-7

SOLOS

FINE

(DOUBLE TIME JAZZ FEEL)

F-7 Bb7 Eb-7 E-7b5 A7#5

D-7 Ab7 G7#5 C-7

(BALLAD)

## CRYSTAL SILENCE

-CHICK COREA

Handwritten musical score for "Crystal Silence" by Chick Corea. The score is in 4/4 time and consists of 11 staves of music. The chords and musical notation are as follows:

- Staff 1: A-7, E-7, Fmaj7
- Staff 2: B-7, Bbmaj7#11, A-(add9), B-C, D7sus4, E7#9
- Staff 3: A-(add9), Bbmaj7#11, D-7, E7#9
- Staff 4: D-7, E7#9, Fmaj7, G7sus4
- Staff 5: A-(add9), Dmaj7, A-7
- Staff 6: Bbmaj7, F-7, Cmaj7#5, G-7
- Staff 7: B7#5, E7b9, A-7, E-7
- Staff 8: Fmaj7, B-7, Bbmaj7#11, A-(add9)
- Staff 9: B-C, D7sus4, E7#9, A-(add9), Bbmaj7, N.C.
- Staff 10: Fmaj7/A, A-(add9), (SOLD BEGINS) - - - - -
- Staff 11: (FILL) - - - - -

After the solo section, the score indicates "AFTER SOLOS, D.C. ALF".



# D NATURAL BLUES

(MED.)

-JOHN L. (WES) MONTGOMERY



SOLOS

D7

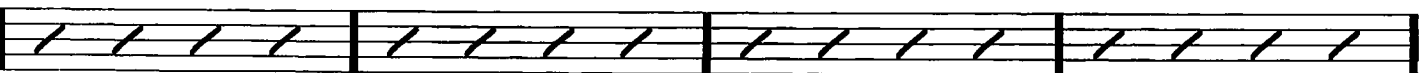
G7

D7



G7

D7



E-7

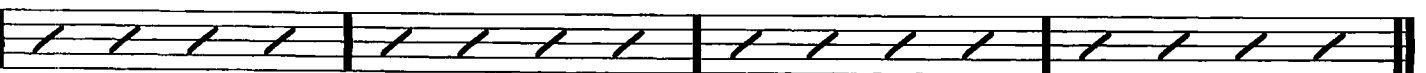
A7

D7

G7

D7

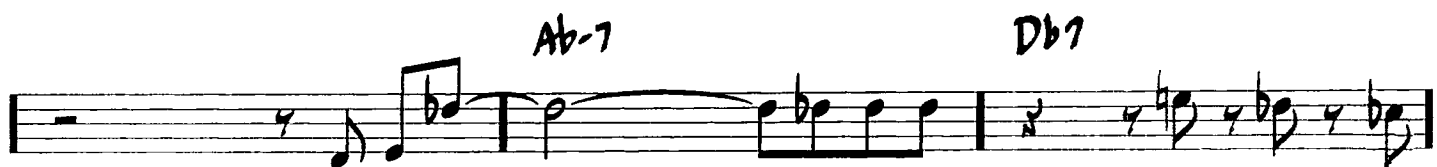
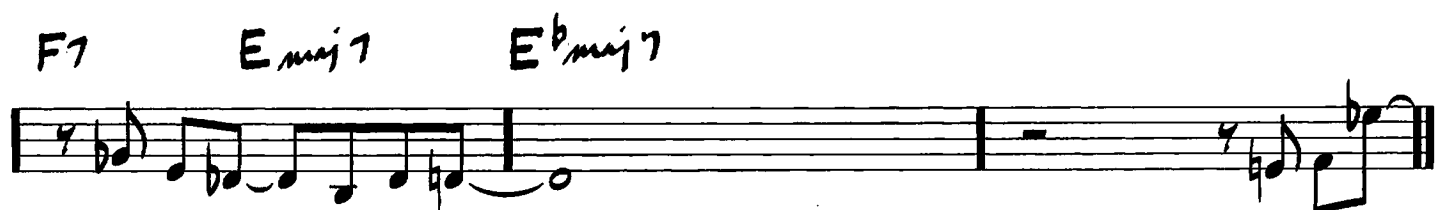
A7



(UP SWING)

# DAAHOU

-CLIFFORD BROWN



Chords:  $G\flat maj7$   $B\flat7$   $E\flat-7$   $A\flat7$



Chords:  $D\flat-7$   $G\flat7$   $C\flat maj7$   $(B\flat7\sharp5)$



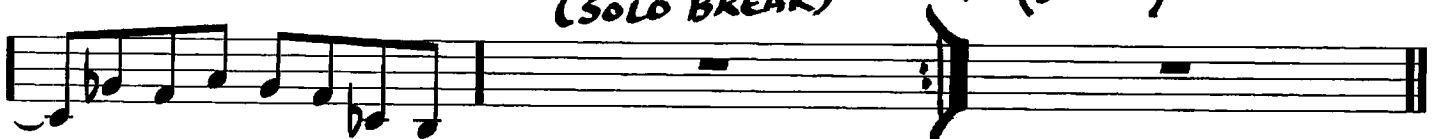
Chords:  $A\flat-7$   $G\flat7$   $F7$   $E maj7$   $E\flat maj7$



Chords:  $A\flat-7$   $D\flat7$   $G\flat maj7$   $G\flat6$   $E\flat-7$   $A\flat7$



Chords:  $C-7\flat5$   $B7$   $B\flat7$   $(SOLO BREAK)$   $2. (B\flat7\sharp5)$

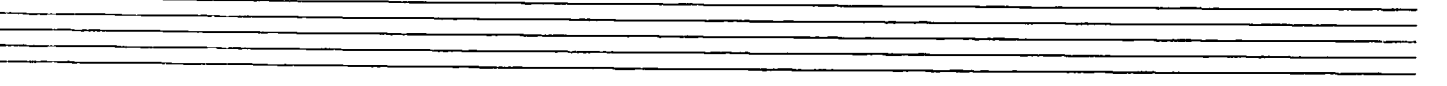


PLAY 1<sup>st</sup> ENDING IN/OUT, 2<sup>nd</sup> ENDING FOR SOLOS  
AFTER SOLOS, D.S. AL  $\oplus$  (PLAY PICKUPS)

Chord:  $E\flat maj7$

3

DRUM FILL



-RICHARD RODGERS/LORENZ HART-

$G^{-7}$                        $C^7$                        $F^6$                        $(G^{-7} \ C^7)$

(MED. BALLAD)

**DARN THAT DREAM**- JIMMY VAN HEUSEN/  
EDDIE DELANGE

Handwritten musical score for "DARN THAT DREAM" in G major, 4/4 time. The score consists of 11 staves of music with various chords and a key signature of one sharp (F#).

**Staff 1:** G<sup>mi</sup>7 / B<sup>b</sup>-7 E<sup>b</sup>7 A-7 B7 E-7 E<sup>7</sup>/D A<sup>7</sup>/C# C-6 B-7<sup>b</sup>5 E7

**Staff 2:** A-7 F7 B-7 B<sup>b</sup>-7 2. A-7 D7 B-7 E7 A-7 D7

**Staff 3:** 2. A-7 D7 G<sup>b</sup> / F-7 B<sup>b</sup>7 E<sup>b</sup>mi7 C-7 F-7 B<sup>b</sup>7

**Staff 4:** G-7 F#-7 F-7 B<sup>b</sup>7 E<sup>b</sup>mi7 C-7 A-7<sup>b</sup>5 D7 G-7

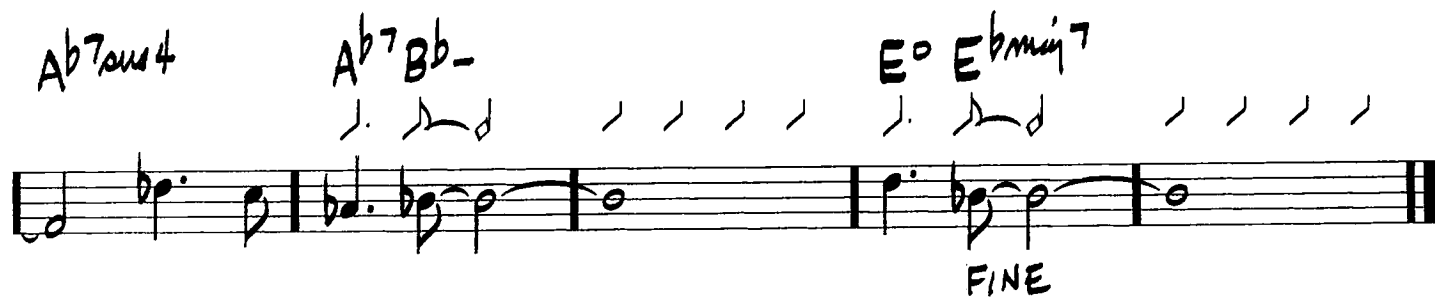
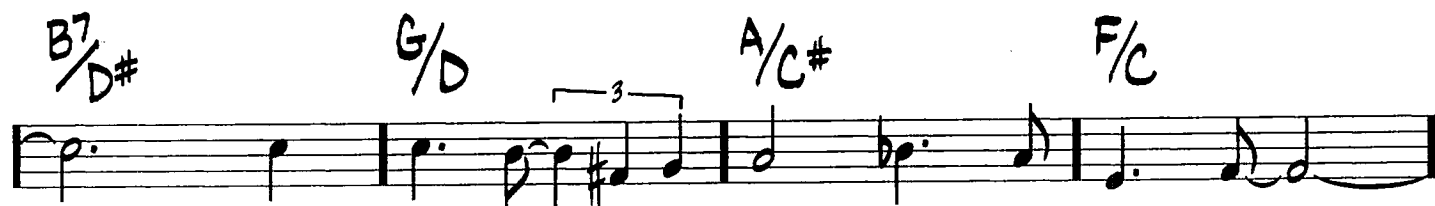
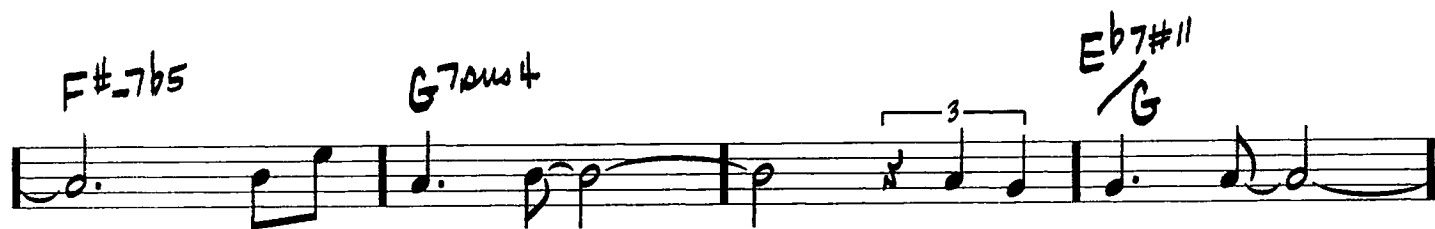
**Staff 5:** A-7 D7 E<sup>b</sup>7 D7 G<sup>mi</sup>7 / B<sup>b</sup>-7 E<sup>b</sup>7 A-7 B7

**Staff 6:** E-7 E<sup>7</sup>/D A<sup>7</sup>/C# C-6 B-7<sup>b</sup>5 E7 A-7 F7 B-7 B<sup>b</sup>-7

**Staff 7:** A-7 D7 G<sup>b</sup>

(LATIN)

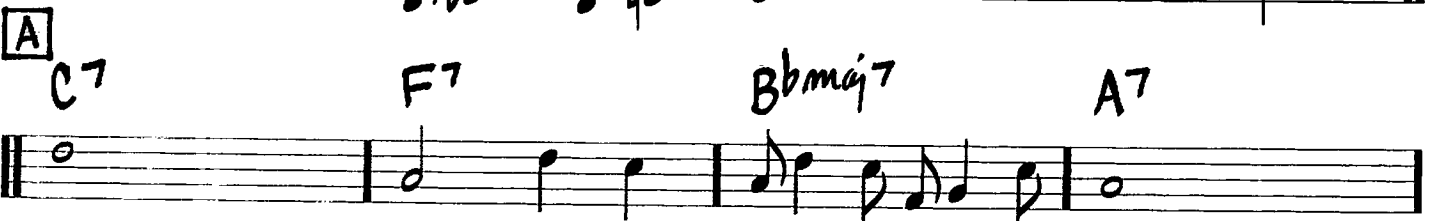
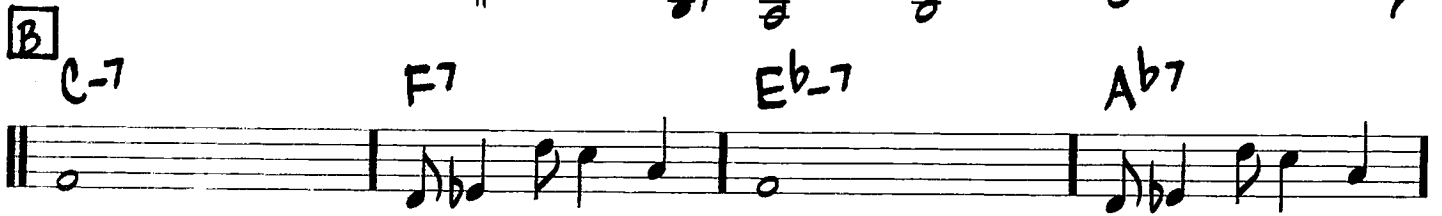
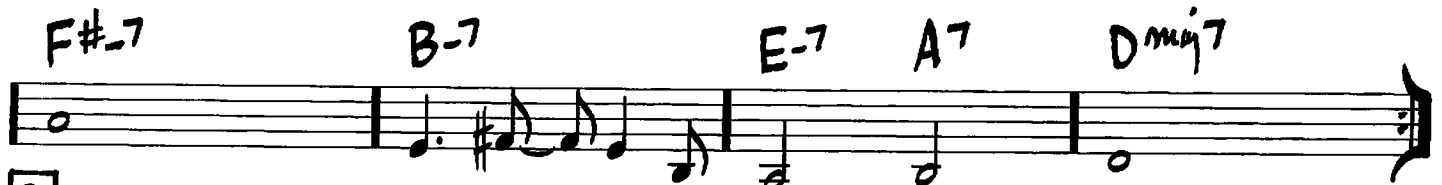
# DAY WAVES

-CHICK COREA/  
NEVILLE POTTER

(LATIN)

# DAYS AND NIGHTS WAITING

- KEITH JARRETT



(MED.)

**DEAR OLD STOCKHOLM**

-VARMELAND

Handwritten musical score for "DEAR OLD STOCKHOLM" in 4/4 time. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo/mood is marked "(MED.)". The score includes various guitar chords and a solo break section.

**Chords and Musical Notation:**

- Staff 1:** Treble clef. Chords: D-9, D-9#5, D-9, D-9#5.
- Staff 2:** Bass clef. Chords: D-7, E-7b5, A7b9, D-7, G-7C7, Fmaj7.
- Staff 3:** Bass clef. Chords: E-7b5, A7b9, D-7, B-7b5, E-7b5, A7b5(b9).
- Staff 4:** Treble clef. Chords: D-9, D-9#5, D-9, D-9#5.
- Staff 5:** Bass clef. Chords: Fmaj7, D-7, G-7, C7, Fmaj7, D-7, G-7, A7(#9).
- Staff 6:** Bass clef. Chords: D-7, E-7b5, A7b9, D-7, G-7C7, Fmaj7.
- Staff 7:** Bass clef. Chords: E-7b5, A7b9, D-7, C7sus4.
- Staff 8:** Treble clef. Chords: A7b9, D-7, N.C. (SOLO BREAK).
- Staff 9:** Treble clef. Chords: N.C., D-9#5.
- Staff 10:** Treble clef. Chords: N.C., D-9#5.

**Other markings:**

- Staff 8:** N.C. (SOLO BREAK) with a dashed line indicating the solo section.
- Staff 9:** N.C. (No Chords).
- Staff 10:** AFTER SOLDS, D.S. AL (After Solos, Double Bar Line).

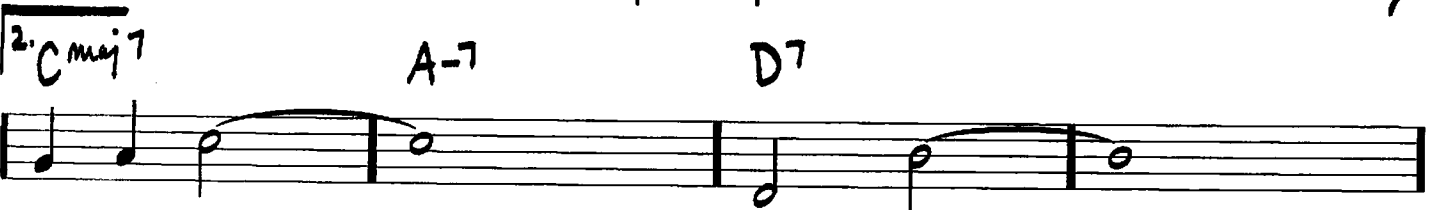


(MED.)

# DEARLY BELOVED

-JEROME KERN/

JOHNNY MERCER



(BALLAD)

# DEDICATED TO YOU

-SAMMY CAHN/  
-SAM CHAPLIN/HY ZARET

Handwritten musical score for "Dedicated to You" (Ballad). The score is in B-flat major, 4/4 time, and consists of 16 measures. The chords are written above the notes. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various chords such as Bbmaj7, Eb7, D-7, G7, C-7b5, F7b9, A-7, D7, G-7, C7, C-7, F7#5, G-7, C-7, F7, Bbb, E-7, A7, Dmaj7, G-7, C7, Fmaj7, D7b9, G-7, C7, C-7/F, F7#5, Bbmaj7, Eb7, Bbmaj7, D-7, G7, C-7b5, F7b9, Bbmaj7, A-7, D7, G-7, C-7, F7, Bbb, (C-7 F7), and ends with "FINE".

(MED. BALLAD)

**DETOUR AHEAD**- HERB ELLIS/JOHN FRIGO/  
LEN CARTER

Handwritten musical score for "Detour Ahead" (Med. Ballad). The score is written in 4/4 time and includes various chords and melodic lines.

**Chords and Melodic Lines:**

- Line 1:** Cmaj7 F#7b9 B7#5 Fmaj7 E-7 A-7 / D7 D-7 G7
- Line 2:** G-7 C7 Fmaj7 Bb7 Cmaj7 A-7 1. Ab7b5 D-7 G7 2. F#-7b5 B7
- Line 3:** E-7 B7(alt.) Emaj7 F#-7b5 B7
- Line 4:** E-7 B7(alt.) Emaj7 Db9#11
- Line 5:** Cmaj7 F#7b9 B7#5 Fmaj7 E-7 A-7 / D7 D-7 G7
- Line 6:** G-7 C7 Fmaj7 Bb7 Cmaj7 E7#9 A-7 Eb7
- Line 7:** D7 G7sus4 C6 (G7#5)

# DELUGE

-WAYNE SHORTER

(MED.)

INTRO

RUBATO  
N.C.

Bb7b5

B-9

Bb7#5



(IN TEMPO)

Eb-7 Ema7#11

Eb-7 Ema7#11



S. HEAD

Eb-7 Ema7#11

Eb-7 Ema7#11



Eb-7 Ema7#11

Eb-7 A7#11



Ab7#11

F#-7 B7

Eb-7 A7#11



Ab7#11

F#-7

B7

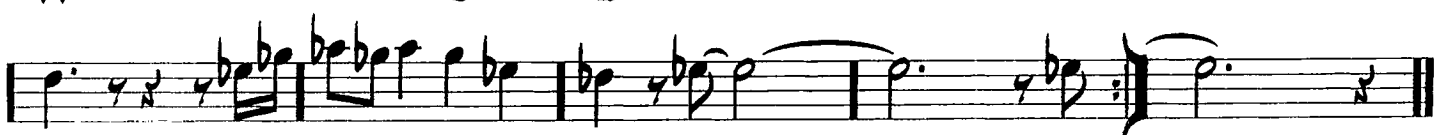
⊕

Eb-7

Ema7#11

1.

2.



**SOLOS**

107

E<sup>b</sup>-7

E<sup>ma</sup>7#11

E<sup>b</sup>-7

E<sup>ma</sup>7#11

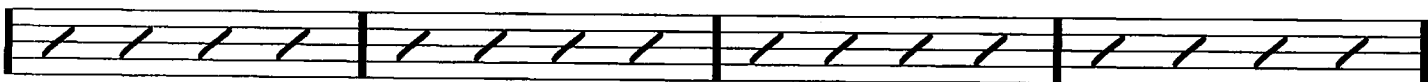


E<sup>b</sup>-7

E<sup>ma</sup>7#11

E<sup>b</sup>-7

A7#11

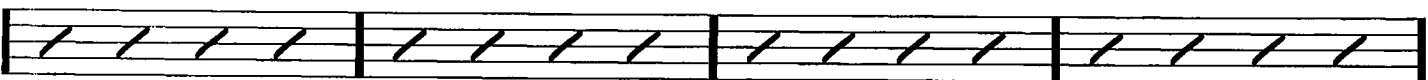


A<sup>b</sup>7#11

F#-7 B7

E<sup>b</sup>-7

A7#11

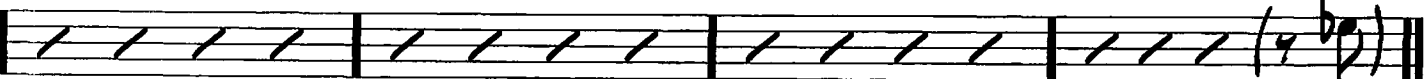


A<sup>b</sup>7#11

F#-7 B7

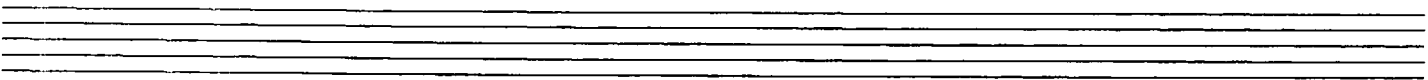
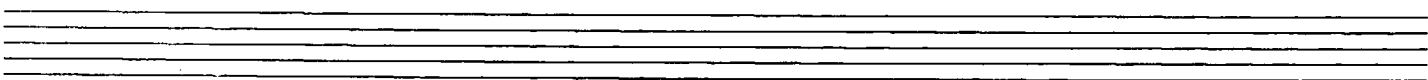
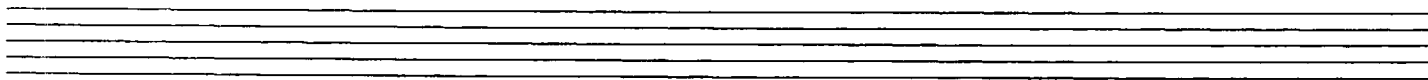
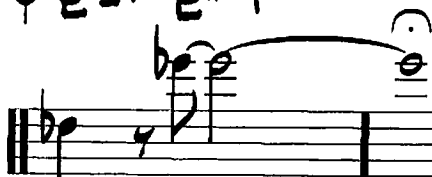
E<sup>b</sup>-7

E<sup>ma</sup>7#11



⊕ E<sup>b</sup>-7 E<sup>ma</sup>7#11

AFTER SOLOS, D.S. AL ⊕  
(TAKE REPEAT)



(MED. BOSSA)

**DESAFINADO**-ANTONIO CARLOS JOBIM/  
NEWTON MENDONÇA**A** Fmaj7

G7b5



G-7

C7

A-7b5

D7b9



1. G-7

A7b9

D7

D7b9



G7b9

Gbmaj7

(C7b9)



2. G-7

Bb-6

Fmaj7

B-7b5

E7#9



Amaj7

Bb07

B-7

E7

**B** Amaj7

Bb07

B-7

E7



A<sup>ma</sup>7F<sup>#</sup>-7

B-7

E7

C<sup>ma</sup>7C<sup>#</sup>o7

D-7

G7



G-7

E<sup>b</sup>-6

G7

C7<sup>b</sup>9**C** F<sup>ma</sup>7G7<sup>b</sup>5

G-7

C7

A-7<sup>b</sup>5

D7



G-7

B<sup>b</sup>-6F<sup>ma</sup>7

D-7



G7

B<sup>b</sup>-7E<sup>b</sup>7

G7

G-7

C7

F<sup>b</sup>

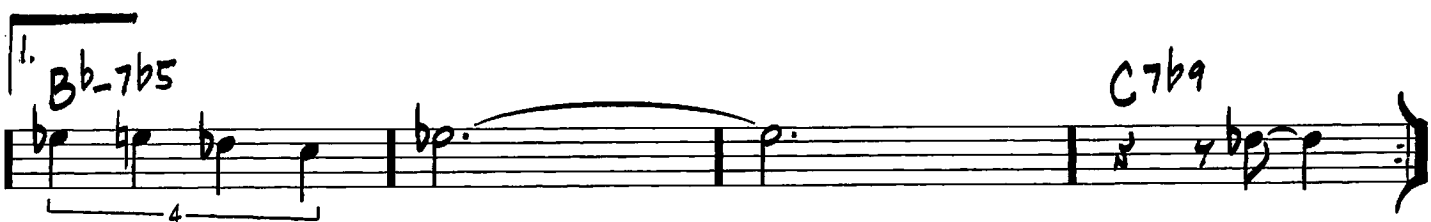
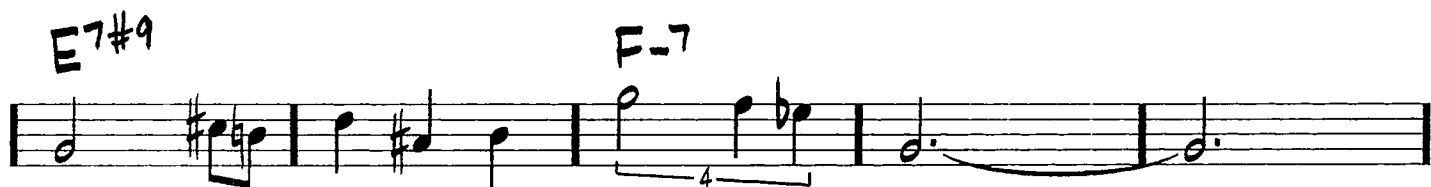
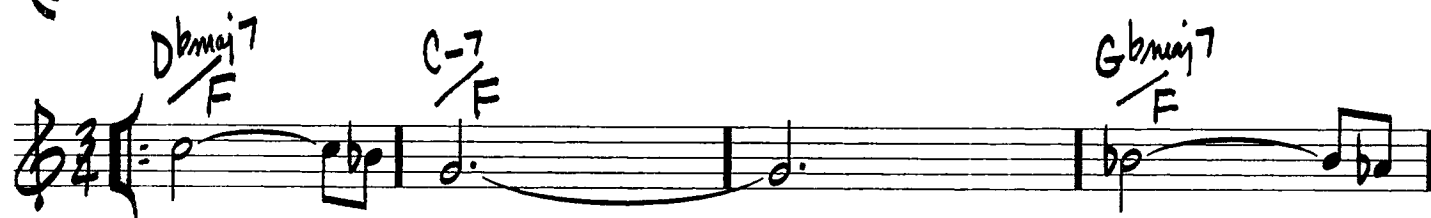
(C7)



(JAZZ WALTZ)

# DESERT AIR

- CHICK COREA





2.  
Bb-7b5 Eb7b9 Ab-7b5 Db7b9

F#-7b5 A-7 C-(maj7) Eb07

E- G- Bb-6 Db-7b5

D- B-7b5 Bbmaj7(#11) Bb-7

F- Gbmaj7/F F- Gbmaj7/F

F- Gbmaj7/F F- Gbmaj7/F

(ENDING)  
F#sus4

# DEXTERITY

- CHARLIE PARKER

(BOP)

Chord progression for the first system (measures 1-4):

- Measure 1: B $\flat$
- Measure 2: C-7
- Measure 3: F7b9
- Measure 4: B $\flat$

Chord progression for the second system (measures 5-8):

- Measure 5: G7
- Measure 6: C-7
- Measure 7: F7
- Measure 8: B $\flat$

Chord progression for the third system (measures 9-12):

- Measure 9: B $\flat$ 7
- Measure 10: E $\flat$
- Measure 11: A $\flat$ 7
- Measure 12: D-7

Chord progression for the fourth system (measures 13-16):

- Measure 13: D $\flat$ 7
- Measure 14: C-7
- Measure 15: F7
- Measure 16: B $\flat$

Chord progression for the fifth system (measures 17-20):

- Measure 17: A-7
- Measure 18: D7
- Measure 19: A-7
- Measure 20: D7

Chord progression for the sixth system (measures 21-24):

- Measure 21: D-7
- Measure 22: G7
- Measure 23: G-7
- Measure 24: C7

Chord progression for the seventh system (measures 25-28):

- Measure 25: C-7
- Measure 26: F7
- Measure 27: B $\flat$
- Measure 28: C-7

Chord progression for the eighth system (measures 29-32):

- Measure 29: F7b9
- Measure 30: B $\flat$
- Measure 31: G7
- Measure 32: C-7

Chord progression for the ninth system (measures 33-36):

- Measure 33: F7
- Measure 34: B $\flat$
- Measure 35: B $\flat$ 7
- Measure 36: E $\flat$

Chord progression for the tenth system (measures 37-40):

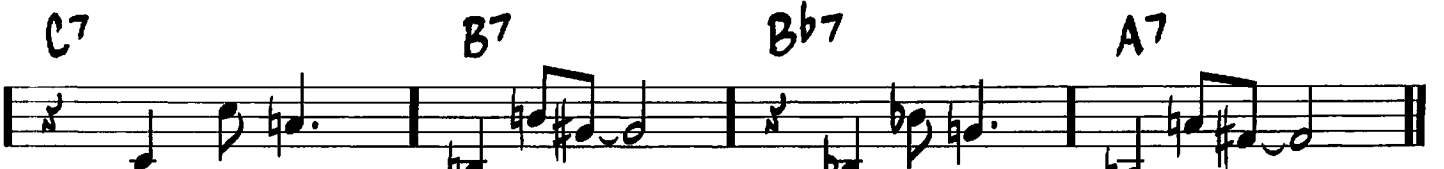
- Measure 37: A $\flat$ 7
- Measure 38: C-7
- Measure 39: F7
- Measure 40: B $\flat$

# DIZZY ATMOSPHERE

(FAST BOP)

-JOHN "DIZZY" GILLESPIE

Ab<sup>b</sup> F-7 B<sup>b</sup>-7 Eb7 Ab<sup>b</sup> F-7 B<sup>b</sup>-7 Eb7

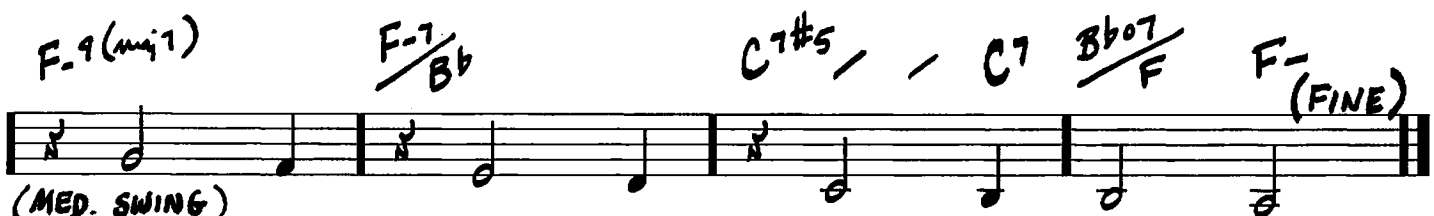


114

(SLOW 4  
EVEN 8ths)

# DJANGO

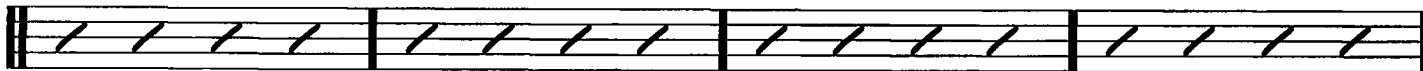
—JOHN LEWIS

(MED. SWING)  
SOLOS

F7(b9)

 $\frac{B^b-6}{F}$ 

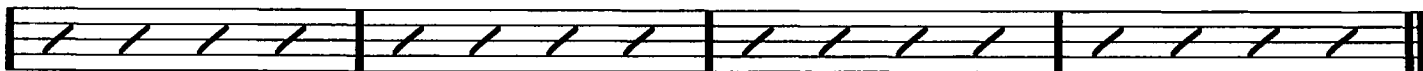
F7(b9)

 $\frac{B^b-6}{F}$ 

F7(b9)

 $\frac{B^b-6}{F}$ F7(b9)  $\frac{B^b-6}{F}$ 

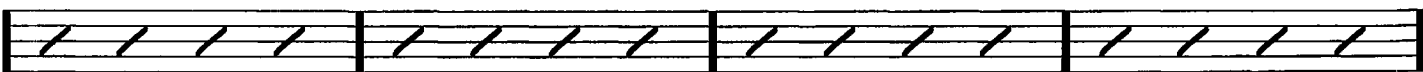
F7(b9)

B<sup>b</sup>

G-7b5

C7

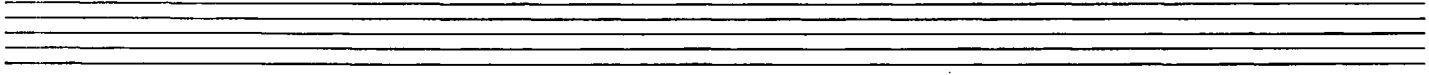
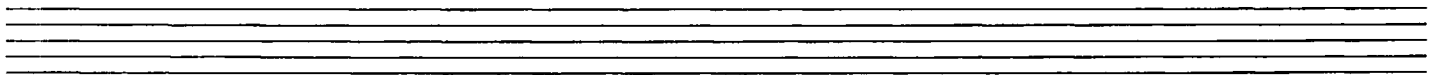
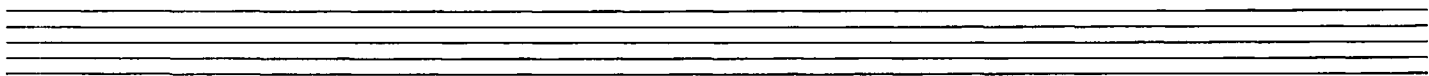
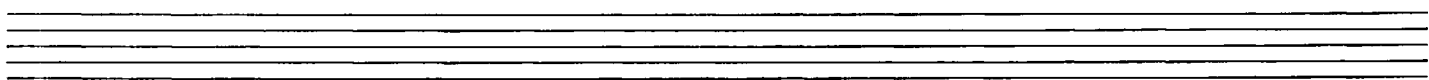
F7

B<sup>b</sup>E<sup>b</sup>-7A<sup>b</sup>D<sup>b</sup>G<sup>b</sup>D<sup>b</sup>G<sup>b</sup>D<sup>b</sup>

(C7)



AFTER SOLOS, D.C. AL FINE



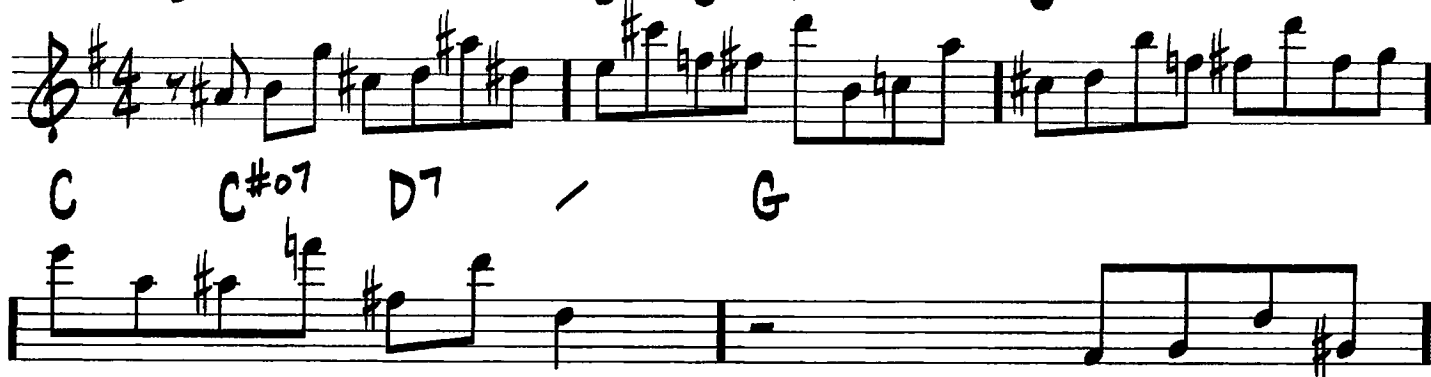
(ROCK  
EVEN BASS)

# DOIN' THE PIG

-STEVE SWALLOW

**A** G

C C#o7 D7 / G



C C#o7 D7 / G



C C#o7 D7 / G7 D7 G

**B**

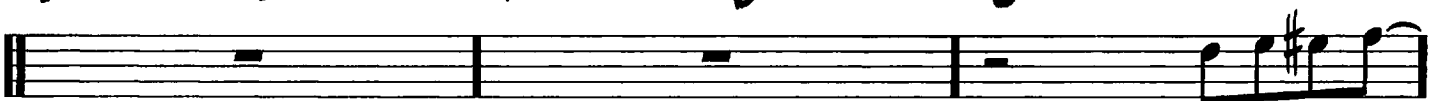
B-7b5

E-

A-7

D7

G7



D7

A7

**C** E7

A7 Bbo7 B7 / E7 A7 Bbo7 B7 /



E7

A7 Bbo7 B7 / D7



A7 D7 D G C C#o7 D7 / 117

G C C#o7 D7 / G

C C#o7 D7 / G7 D7 G

FINE  
SOLO B C D  
AFTER SOLDS, D.C. AL FINE

# DOLORES

-WAYNE SHORTER

(FAST  
SWING)

Handwritten musical score for "Dolores" by Wayne Shorter. The score is written in 4/4 time and features a variety of chords and melodic lines.

**Chords:** D-7, F#7b5, E7#9, Ebmaj7, A-7, D7, F-7, Bb7, A-7b5, D7#9, Dbmaj7, C7sus4, G-7, E-7b5, A7, C7, B-7b5, E7, Ebmaj7.

**Melodic Lines:** The score consists of two staves. The upper staff contains several melodic phrases, including a sequence of eighth notes in the first measure and a sequence of quarter notes in the second measure. The lower staff contains a bass line with a sequence of eighth notes in the first measure and a sequence of quarter notes in the second measure.

**Structure:** The score is divided into four systems, each consisting of two staves. The first system contains four measures of music. The second system contains four measures of music. The third system contains four measures of music. The fourth system contains four measures of music.



(MED. JAZZ)

# DOLPHIN DANCE

- HERBIE HANCOCK

Handwritten musical score for "DOLPHIN DANCE" by Herbie Hancock. The score is written on ten staves in 4/4 time. It includes various musical notations such as eighth notes, quarter notes, and rests, along with a series of handwritten chord symbols above the staves. The chords include Ebmaj7, Dbmaj7/Eb, Ebmaj7, D-7b5 G7, C-7, Ab7b5, C-7, A-7 D7, Gmaj7, Ab-7 Db7, F-7, Bb7, C-7, C-7/Bb, A-7, D7, Gmaj7, D-7/G, A/G, G7sus4, F7sus4, F7(b9), F7sus4, E-7 A7, Eb7, A-7 D7, B-7, E7 D-7, C#-7, F#7, Dmaj7/E, Cmaj7/E, Dmaj7/E, Cmaj7/E, Dbmaj7/Eb, Bb7(b9)/Eb, C7#9/Eb, and D-7b5 G7b9. The score concludes with a double bar line and a fermata.

# DOMINO BISCUIT

- STEVE SWALLOW

(MED.)

First system of musical notation. Treble and bass staves in 3/4 time. Chords: Ab, Ab7, Db. The Db chord is marked with a repeat sign and the text "PAREN. CHORDS 1 x ONLY". The bass line consists of quarter and eighth notes.

LAST x RIT. FINE

Second system of musical notation. Treble and bass staves. Chords: Gb, Gbmaj7, Cb. The bass line continues with quarter and eighth notes.

Third system of musical notation. Treble and bass staves. Chords: Gb, Db, Ab7. The system ends with a double bar line and repeat dots.

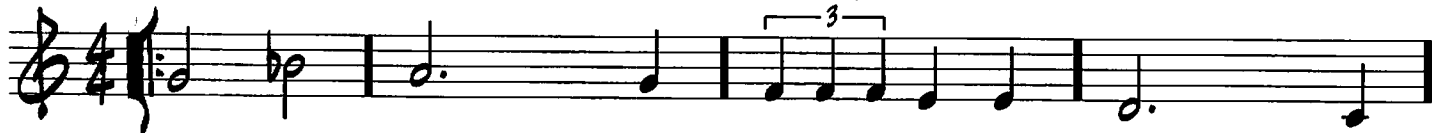
RHYTHM PLAYS THROUGHOUT  
2ND TIME, SOLO TILL FINE

(BALLAD)

# DON'T BLAME ME

121  
-JIMMY MC HUGH/  
DOROTHY FIELDS

C<sup>maj7</sup> E-7<sup>b5</sup> A7<sup>#5</sup> A7 D-7<sup>b5</sup> G7 C<sup>maj7</sup> A-7



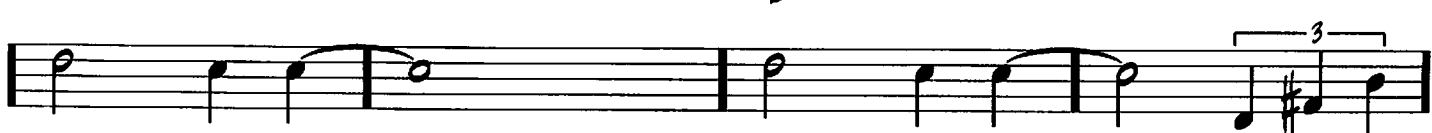
D-7<sup>b5</sup> G7 E-7<sup>b5</sup> A7 2. D-7 G7<sup>#5</sup> C<sup>maj7</sup> D-7 G7



2. D-7 G7 C<sup>6</sup> / G-7 C7 F<sup>6</sup> E7



A-7 D7



D-7 A<sup>b7</sup> G7 C<sup>maj7</sup> E-7<sup>b5</sup> A7<sup>#5</sup> A7



D-7<sup>b5</sup> G7 C<sup>maj7</sup> A-7 D-7<sup>b5</sup> G7 E-7<sup>b5</sup> A7



D-7 G7 C<sup>6</sup>



# (MED. SWING) DON'T GET AROUND MUCH ANYMORE

-DUKE ELLINGTON/BOB RUSSELL

Handwritten musical score for "Don't Get Around Much Anymore" by Duke Ellington and Bob Russell. The score is written on ten staves in 4/4 time, featuring various musical notations and handwritten chord symbols.

Chord symbols and other markings include:

- Staff 1:  $C^{maj7}$ ,  $D-7$ ,  $D\#o7$ ,  $C/E$
- Staff 2:  $C^7$ ,  $B^7$ ,  $Bb^7$ ,  $A^7$ ,  $D^7$
- Staff 3:  $G^7$ ,  $C^6$ ,  $G^7$  N.C.
- Staff 4:  $C^6$ ,  $G-7$ ,  $C^7$ ,  $F^6$ ,  $F\#o7$
- Staff 5:  $C^{maj7}$ ,  $C^7$ ,  $F^6$ ,  $F\#-1b5$ ,  $B^7b9$
- Staff 6:  $E-7$ ,  $Ebo7$ ,  $D-7$  N.C.,  $C^{maj7}$ ,  $D-7$ ,  $D\#o7$ ,  $C/E$
- Staff 7:  $C^{maj7}$ ,  $B^7$ ,  $Bb^7$ ,  $A^7$ ,  $D^7$ ,  $G^7$
- Staff 8:  $C^6$ ,  $(E^b7$ ,  $D-7$ ,  $G^7)$

(UP TEMPO)

**DONNA LEE**

-CHARLIE PARKER

**A** Abmaj7

F7

Bb7



Bb-7

Eb7

Abmaj7

Eb-7

D7



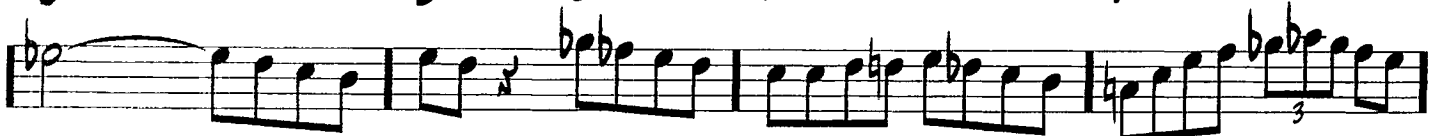
Dbmaj7

Db-7

Gb7

Abmaj7

F7(b9)



Bb7

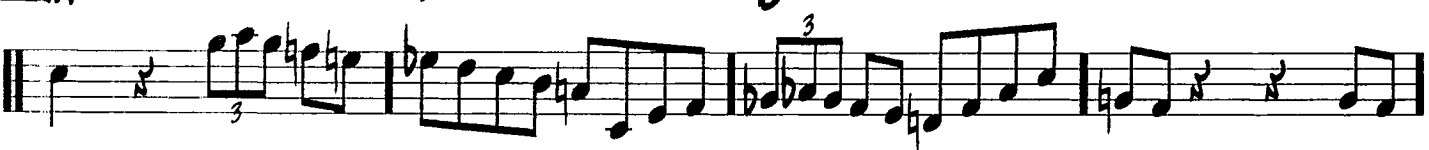
Bb-7

Eb7

**B** Abmaj7

F7

Bb7



G-7b5

C7(b9)

F-7

C7



F-7

G-7b5

C7

F-

Bb7

Bb7



C-7

F7

Bb-7

Eb7

Abmaj7

(F7(b9))

Bb-7

Eb7)



124

(MED.)

# DREAM A LITTLE DREAM OF ME

-WILBUR SCHWANDT/FABIAN ANDREE/GUS KAHN

Handwritten musical score for "Dream a Little Dream of Me" in 4/4 time. The score is written on a single staff with a key signature of one sharp (F#) and a common time signature of 4/4. The tempo is marked as 124 and the difficulty as (MED.). The score includes various guitar chords and triplets.

**Chords and Triplets:**

- Line 1: G<sup>b</sup>, E<sup>b</sup>7 D7 G<sup>b</sup>, E7<sup>3</sup> B-7<sup>b5</sup> E7
- Line 2: A- A-7 A-7<sup>b5</sup> F9 G<sup>major</sup>7 E-7 A-7 D7
- Line 3: G<sup>major</sup>7 E<sup>b</sup>7 D7 G<sup>b</sup> F-7 B<sup>b</sup>7 E<sup>b</sup>6 C-7 F-7<sup>3</sup> B<sup>b</sup>7
- Line 4: E<sup>b</sup>6 C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>6 C-7 F-7<sup>3</sup> B<sup>b</sup>7
- Line 5: E<sup>b</sup>6 C-7 A-7 D7 G<sup>b</sup> E<sup>b</sup>7 D7
- Line 6: G<sup>b</sup> E7<sup>3</sup> B-7<sup>b5</sup> E7 A- A-7 A-7<sup>b5</sup> F9
- Line 7: G<sup>major</sup>7 E<sup>b</sup>7 D7 G<sup>b</sup> (E<sup>b</sup>7 D7)

(BALLAD)

# DREAMSVILLE

- HENRY MANCINI /  
JAY LIVINGSTON / RAY EVANS

Chords and musical notation for 'Dreamsville':

- Staff 1:  $C^{maj}7$ ,  $G7/C$ ,  $C^{maj}7$
- Staff 2:  $G-7$ ,  $F\#7$ ,  $C7/F$ ,  $F7$ ,  $D-7$ ,  $E\flat-7$
- Staff 3:  $E-7$ ,  $A7$ ,  $D-7$ ,  $G7$ ,  $D-7$ ,  $D\flat7(\#11)$
- Staff 4:  $C^{maj}7$ ,  $F\#-7\flat5$ ,  $B7\#5$ ,  $E-7$ ,  $A7$
- Staff 5:  $F\#-7$ ,  $B-7$ ,  $C-7$ ,  $F7$ ,  $G\#-7\flat5$ ,  $C\#7\flat9$
- Staff 6:  $F\#-7\flat5$ ,  $B7\flat9$ ,  $E-7\flat5$ ,  $A7\flat9$ ,  $D-7$ ,  $G7$
- Staff 7:  $C^{maj}7$ ,  $G7/C$ ,  $C^{maj}7$ ,  $G-7$ ,  $F\#7$
- Staff 8:  $C7/F$ ,  $F7$ ,  $D-7$ ,  $E\flat-7$ ,  $D-7$ ,  $D\flat7(\#11)$ ,  $C^{maj}7$

(MED. SWING)

# EASTER PARADE

-IRVING BERLIN

**A**  $Bb\text{maj}^7$   $F^7$   $Bb^7$   $Eb\text{maj}^7$   $C-^7$   $C\#o^7$

$Bb\text{maj}^7$   $F^7$   $Bb\text{maj}^7$   $G-^7$   $C^7$   $C-^7$   $F^7$   $C^7$   $F^7$

$Bb\text{maj}^7$  **B**  $Bb^9$   $Ebb$

$G-^7$   $C^7$   $F$   $Ebb$   $D-^7$   $F^7$

**A**  $Bb\text{maj}^7$   $F^7$   $Bb^7$   $Eb\text{maj}^7$   $C-^7$   $C\#o^7$

$Bb\text{maj}^7$   $F^7$   $Bb\text{maj}^7$   $G-^7$   $C^7$   $F^7$   $Bb\text{maj}^7$  ( $C-^7$   $F^7$ )



(MED. BALLAD)

# EASY LIVING

127  
-LEO ROBIN/RALPH RAINGER

Handwritten musical score for "Easy Living" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and triplets.

Staff 1:  $Bb\text{maj}7$   $Eb7$   $F\text{maj}7$   $F\#\text{o}7$   $G-7$   $G\#\text{o}7$   $F\text{maj}7/A$   $C-7$   $F7$

Staff 2:  $F\text{maj}7$   $D-7$   $G-7$   $C7$   $A7$   $D7$

Staff 3:  $G-7$   $C7$   $G-7$   $C7$   $F6$   $Bb7$   $Eb-7$   $Ab7$

Staff 4:  $Db\text{maj}7$   $Bb-7$   $Eb-7$   $Ab7$   $F-7$   $Bb7$   $Eb-7$   $Ab7$

Staff 5:  $Db\text{maj}7$   $Db\text{maj}7/C$   $Bb-7$   $Bb-7/Ab$   $G-7$   $C7$   $C7\#5$

Staff 6:  $F\text{maj}7$   $F\#\text{o}7$   $G-7$   $G\#\text{o}7$   $F\text{maj}7/A$   $C-7$   $F7$   $Bb\text{maj}7$   $Eb7$

Staff 7:  $F\text{maj}7$   $D-7$   $G-7$   $C7$   $F6$   $(Ab7)$   $Db\text{maj}7$   $C7$

# EASY TO LOVE

- COLE PORTER

(BALLAD)

(YOU'D BE SO EASY TO LOVE)

Handwritten musical score for "Easy to Love" by Cole Porter. The score is in 4/4 time and consists of six staves of music. Chords are written above the notes. The piece ends with a double bar line and the word "FINE".

Chords and notes across the staves:

- Staff 1: D-7, G-7, D-7, G7
- Staff 2: Cmaj7, F7, E-7, 2. A7b5
- Staff 3: D-7, G7, Cmaj7, Fmaj7, E-7, A7
- Staff 4: D-7, G7, E-7, Eb7
- Staff 5: 2. A7, D-7, F-6, Cmaj7
- Staff 6: E7, Eb7, D-7, G7, C6 (F7, E-7, A7b9)

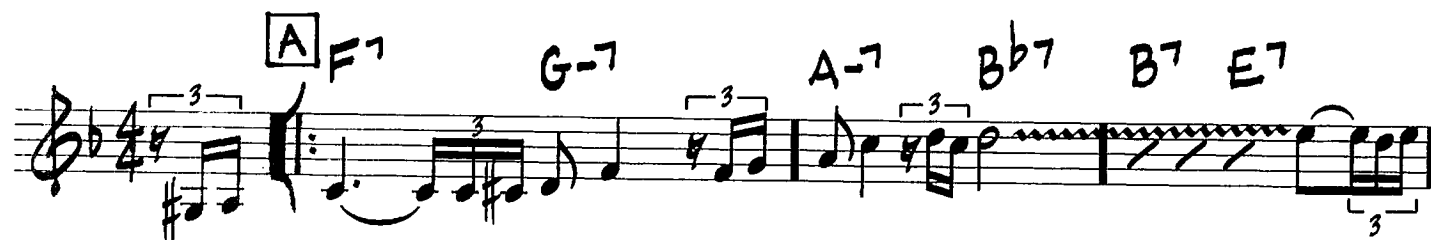
Other markings include a repeat sign at the beginning of the first staff, a double bar line at the end of the sixth staff, and the word "FINE" below the final staff.

(SLOWLY)  
♩ = 52

# ECCLUSIASTICS

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

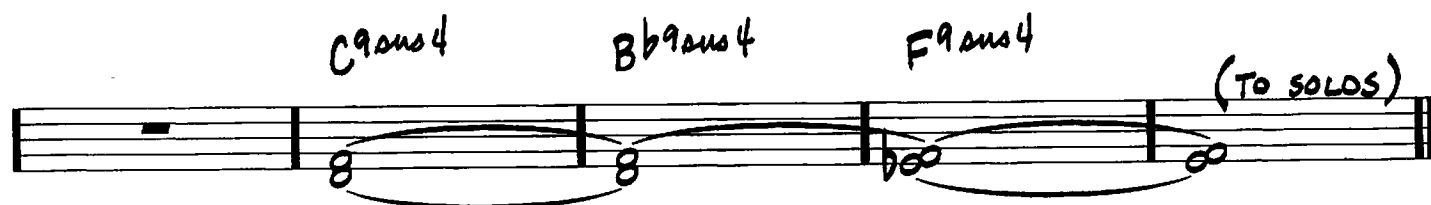
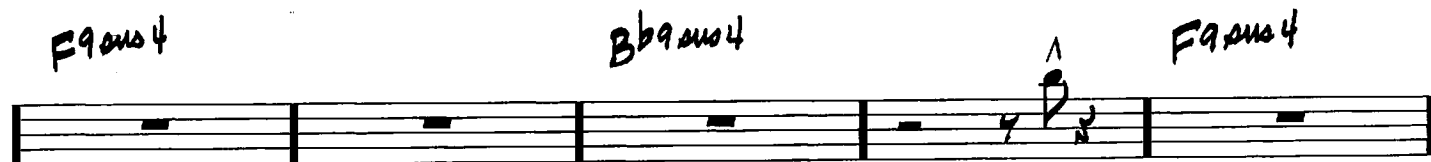
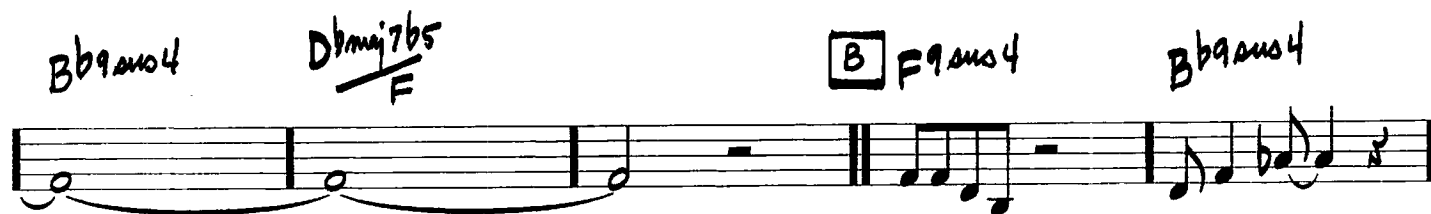
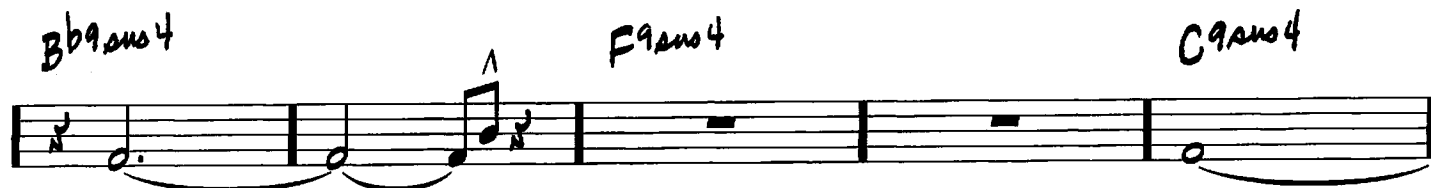
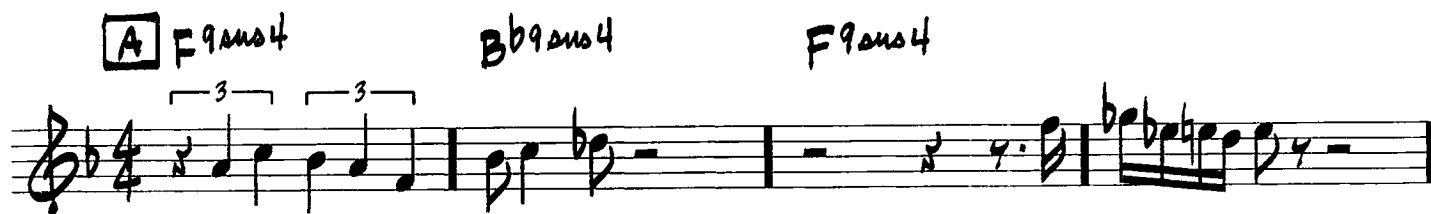
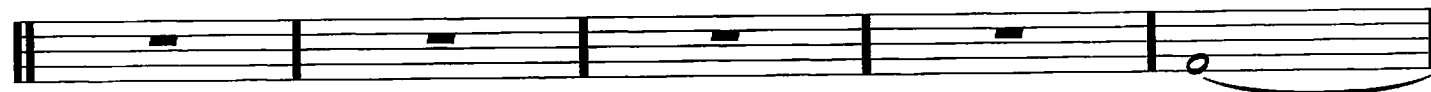
(GOSPEL)



(MED.  
EVEN 8ths)

# EIGHTY ONE

-MILES DAVIS/RONALD CARTER

(ENDING)  
F9sus4CHANGE TO SWING FEEL ON  
LAST CHORUS OF SOLOS

(LATIN)

# EL GAUCHO

131  
- WAYNE SHORTER

Handwritten musical score for "El Gaucho" by Wayne Shorter. The score is in 4/4 time and consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is written in a rhythmic, melodic style with various chords indicated above the notes. The second staff continues the melody with more chords. The third staff features a change in rhythm with longer notes. The fourth staff continues the melody. The fifth staff includes a first ending bracket labeled "1." and a second ending bracket labeled "2. (LAST TIME)". The sixth staff concludes the piece with a double bar line. The text "REPEAT HEAD IN/OUT" is written below the sixth staff.

Chords indicated above the staff:

- Staff 1: Fmaj7, Ebmaj7, D-7, Bb7, B7, E7#5
- Staff 2: F-7, Gbmaj7, F-7, Gbmaj7, Ebmaj7
- Staff 3: C-7, D-7
- Staff 4: C-7, D-7, E-7

REPEAT HEAD IN/OUT

(BOP)

## EPISTROPHY

-THELONIOUS MONK/  
KENNY CLARKE

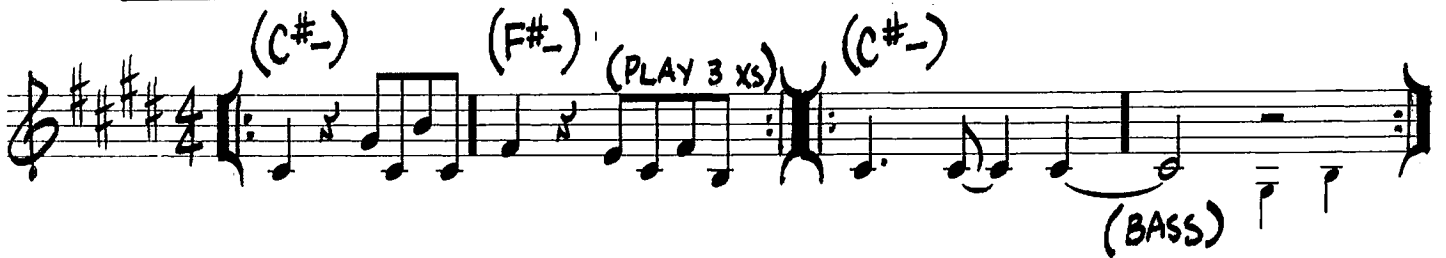
Handwritten musical score for "Epistrophy" by Thelonious Monk and Kenny Clarke. The score is written on ten staves in 4/4 time. It features a complex harmonic structure with many chromatic alterations and accidentals. Chord symbols are written above and below the staves, including C#7, D7, D#7, E7, B7, Db7, Gb7(#11), and others. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, naturals). The piece concludes with a double bar line and a final chord symbol.

# EQUINOX

-JOHN COLTRANE

(MED.)

## INTRO



(MELODY)



## HEAD



(LAST x)

REPEAT HEAD IN/OUT  
TAG LAST 4 BARS FOR ENDING

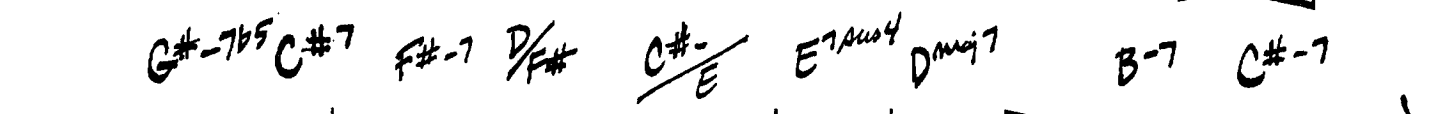
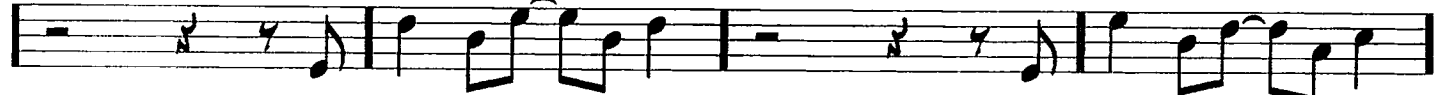
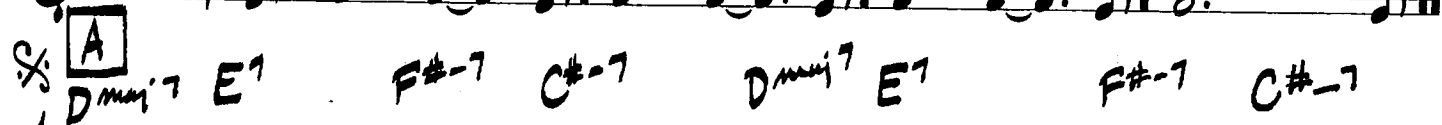
(LATIN)

EQUIPOISE

-STANLEY COWELL

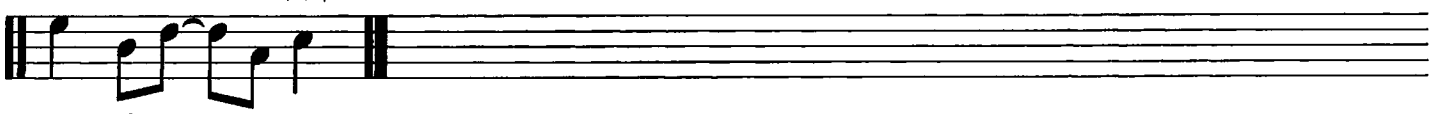
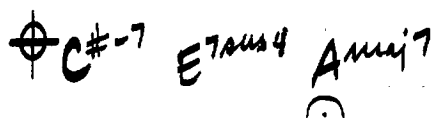
**INTRO**

F#-7 Gmaj7 F#-7 Gmaj7 F#-7 Gmaj7 F#-7



D.S. FOR SOLOS (AAB)

AFTER SOLOS, D.S. AL



RIT.



E.S.P.

-WAYNE SHORTER

(FAST SWING)

E7#5(#9)

Fmaj7

E7#5(#9)

Ebmaj7(#11)

D7#9

Ebmaj7(#11)

E7#9

Fmaj7 Ebmaj7

1. D-7

G7

G-7

Gbmaj7(#11)

2. Db7(#11)

G-7

Db-7

Gb7

Fmaj7

Fmaj7

E7#9

AFTER SOLOS, D.C. AL

(MED. BALLAD)

FALL

-WAYNE SHORTER



# FALLING GRACE

- STEVE SWALLOW

(UP)

Handwritten musical score for "Falling Grace" by Steve Swallow. The score is written on a single staff in 4/4 time, starting with a key signature of one flat (Bb). It consists of six lines of music. The first line begins with a repeat sign and a first ending bracket. Chords are written above the staff: Abmaj7, D7/F#, G-7, F-7, Bb7, Eb/G, D7/F#, G-7/F, C/E, Fmaj7, F#-7b5, B7, E-7, A-7, D7, Gmaj7, C-7, C#o7, Bbmaj7/D, Ebmaj7, E-7b5, A7, D-7, Db7, C-7, F7, Bbmaj7, Ebmaj7, Abmaj7, and Dbmaj7. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with triplet markings.

# (MED. OR UP) FALLING IN LOVE WITH LOVE

-RICHARD RODGERS/LORENZ HART

Handwritten musical score for "Falling in Love with Love" by Richard Rodgers and Lorenz Hart. The score is written on ten staves in 4/4 time, featuring various chords and melodic lines. The key signature has two flats (Bb and Eb). The score includes first and second endings, and ends with a "FINE" marking.

Chords and notes are written above the staves:

- Staff 1: C-7, Bbmaj7, Bb6, Bbmaj7, Bb7
- Staff 2: C-7, F7, C-7, F7
- Staff 3: Bbmaj7, Bb6, Bbmaj7, Bb6
- Staff 4: Bbmaj7, Bb6, Bbmaj7, Bb6
- Staff 5: 1. A-7, D7, A-7, D7
- Staff 6: G-, G-(maj7), G-7, C7
- Staff 7: C-7, F7
- Staff 8: 2. A-7, D7, Ab7, G7
- Staff 9: C-7, G7b9, C-7, F7
- Staff 10: Bbmaj7, (C-7), F7

FINE

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FEE-FI-FO-FUM

-WAYNE SHORTER

(SWING)

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on six staves, each with a key signature of one flat (Bb) and a 4/4 time signature. The chords are written above the staves, and the melody is written below them. The chords are: Eb7, D7#9, G-7, Abmaj7, Bmaj7, D7, D-7, G7, Eb7, D7#9, G-7, Abmaj7, C7b9, F7, Bb7, Eb7, Bb7, Eb7, Bb-7, Eb7, A-7, D7, Eb7, D7#9, G-7, Abmaj7, Bmaj7, D7, D-7, G7, Eb7, D7#9, Dbmaj7, C7b9, Bmaj7.

**FINE**

(MED. BALLAD)

**A FINE ROMANCE**

-JEROME KERN/

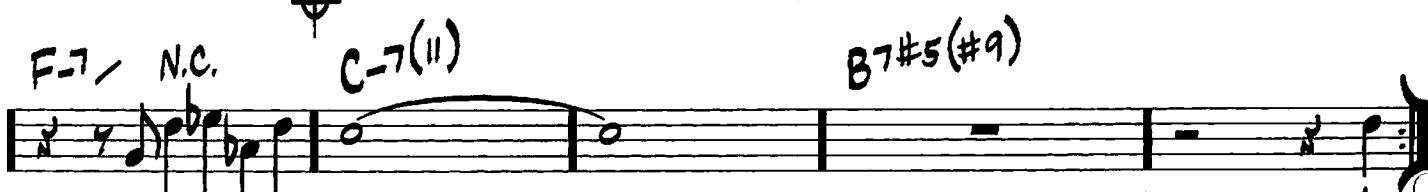
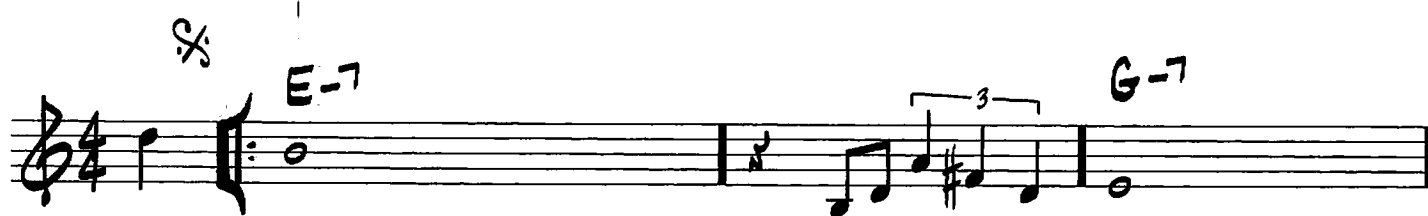
DOROTHY FIELDS

Handwritten musical score for "A Fine Romance" by Jerome Kern and Dorothy Fields. The score is in 4/4 time and features a series of chords and melodic lines. The chords are: C<sup>6</sup>, C<sup>#o7</sup>, D<sup>-6</sup>, D<sup>#o7</sup>, E<sup>-7</sup>, A<sup>-7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>6</sup>, E<sup>b7</sup>, D<sup>-7</sup>, G<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>6</sup>, A<sup>7</sup>, G<sup>b7</sup>, F<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>6</sup>, C<sup>7</sup>, F<sup>maj7</sup>, A<sup>1/E</sup>, D<sup>-7</sup>, D<sup>#o7</sup>, E<sup>-7</sup>, E<sup>b7</sup>, D<sup>-6</sup>, G<sup>7</sup>, C<sup>6</sup>, (D<sup>-7</sup>, G<sup>7</sup>). The score ends with a double bar line and the word "FINE".

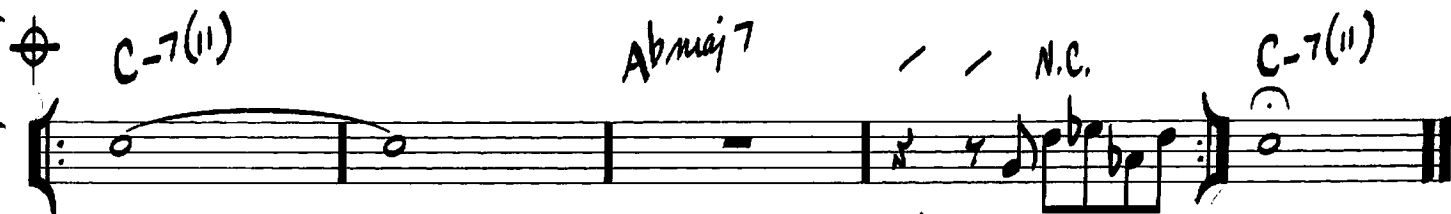
(MED. LATIN)

# 500 MILES HIGH

141  
- CHICK COREA/  
NEVILLE POTTER



AFTER SOLOS, D.S. AL



2nd TIME, RIT.

142

(MED.)

# 502 BLUES

- JAMES ROWLES



FINE

AFTER SOLOS, D.C. AL FINE  
(TAKE REPEAT)



# FOLLOW YOUR HEART

-JOHN McLAUGHLIN

(MED. SLOW  
ROCK)

INTRO

E9sus4

The Intro section consists of two staves. The top staff is for guitar, showing a melody in E major with a 9sus4 chord. The bottom staff is for bass, showing a simple harmonic accompaniment. The key signature has three sharps (F#, C#, G#).

HEAD

E9sus4

The Head section consists of a single staff for guitar, showing a melody in E major with a 9sus4 chord.

CONT. RHYTHM SIM.

A9sus4

The first system of the Head section shows the guitar melody on the top staff and the bass line on the bottom staff. The bass line is in A major, 9sus4 chord.

B9sus4

The second system of the Head section shows the guitar melody on the top staff and the bass line on the bottom staff. The bass line is in B major, 9sus4 chord.

A9sus4

G9sus4

The third system of the Head section shows the guitar melody on the top staff and the bass line on the bottom staff. The bass line is in G major, 9sus4 chord.

E9sus4

(VAMP)

G9sus4

The Vamp section consists of a single staff for guitar, showing a melody in E major with a 9sus4 chord. The section is marked with a double bar line and a repeat sign.

REPEAT AS DESIRED

(ENDING)

E9sus4

The Ending section consists of a single staff for guitar, showing a melody in E major with a 9sus4 chord. The section is marked with a double bar line and a repeat sign.

D.S. FOR SOLOS  
AFTER SOLOS, D.S. AL

{ GTR. TUNED DOWN 1 STEP.  
RECORDING SOUNDS 1 STEP LOWER THAN WRITTEN. }

144

(JAZZ WALTZ)

# FOOTPRINTS

-WAYNE SHORTER

INTRO

C-7



HEAD

C-7



BASS CONTINUE SIMILE



F-7



C-7



F#-7b5

F7#11

E7b5(#9)

A7b5(#9)



C-7



(MED. BALLAD)

**FOR ALL WE KNOW**-J. FRED COOTS/  
SAM M. LEWIS

Handwritten musical score for "FOR ALL WE KNOW" in E-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. Chords are written above or below the notes. Some measures contain triplets. The key signature has two flats (B-flat and E-flat).

Chords and notation details:

- Staff 1:  $E^{\flat\flat} C^{-7}$ ,  $F^9$ ,  $B^{\flat 7}$ ,  $F^{-7}$ ,  $B^{\flat 7}$
- Staff 2:  $E^{\flat} m m j^7$ ,  $A^{\flat} m m j^7$ ,  $G^{-7\flat 5}$ ,  $C^{-7\flat 9}$ ,  $F^{-7}$ ,  $F^{-7\flat 5}$ ,  $B^{\flat 7}$
- Staff 3:  $E^{\flat} m m j^7$ ,  $G^{\flat 0 7}$ ,  $F^{-7}$ ,  $B^{\flat 7}$
- Staff 4:  $C^{-7}$ ,  $F^7$ ,  $F^{-7}$ ,  $B^{\flat 7}$
- Staff 5:  $E^{\flat} m m j^7$ ,  $A^{-7}$ ,  $D^7$ ,  $G^{-7}$ ,  $D^{\flat 9}(\sharp 11)$ ,  $C^{\flat 9} m m 4$ ,  $C^7$
- Staff 6:  $F^{-7}$ ,  $B^{\flat 7}$ ,  $E^{\flat 6}$ ,  $(F^{-7} B^{\flat 7})$

(BALLAD)

# FOR HEAVEN'S SAKE

-DON MEYER/EUSE BRETON/SHERMAN EDWARDS

Handwritten musical score for "For Heaven's Sake" in 4/4 time. The score consists of eight staves of music with various chords and a "FINE" marking at the end.

**Staff 1:** G-7b5 C7b9 Fmaj7 D7b9 G-7b5 C7b9 Fmaj7 F7

**Staff 2:** Bb-7 A-7 Ab7 1. G-7 C7 F6

**Staff 3:** 2. G-7 C7 F6 Eb-7, Eb-7/Ab Ab7 Dbmaj7 D7

**Staff 4:** Eb-7, Eb-7/Ab Ab7 Dbmaj7 F- F-(#5) F-6 F-7

**Staff 5:** Bb-7 Eb7 G-7 C7 G-7b5 C7b9 Fmaj7 D7b9

**Staff 6:** G-7b5 C7b9 Fmaj7 F7 Bb-7 A-7 Ab7

**Staff 7:** G-7 C7 F6

**Staff 8:** FINE

## (I LOVE YOU)

## (MED. BALLAD) FOR SENTIMENTAL REASONS

- WILLIAM BEST/DEEK WATSON

Handwritten musical score for "FOR SENTIMENTAL REASONS" in F major, 4/4 time. The score consists of 12 staves of music with various chords and melodic lines. The key signature has one flat (F major). The tempo is marked "MED. BALLAD". The score includes a variety of chords such as Fmaj7, D-7, G-7, C7, F6, D7b9, Gb7#5, Bb-6, C-7, B7b5, Bbmaj7, Bb7, E-7b5, A7b9, and G7. There are also triplets and a "RIT. LAST X" marking. The piece ends with a double bar line and a final chord of F6.

# FOREST FLOWER

- CHARLES LLOYD

(LATIN/SWING)

**A** (LATIN)  $A_{maj}^7$   $G_{maj}^7$

/ N.C.  $C_{maj}^7$   $Bb_{maj}^7$

**B** (SWING)  $D_{b-7}$   $D-7b5$   $G-7b9$   $C_{maj}^7$

/ N.C.  $C-7$   $B7\#9$   $Bb_{maj}^7$

/ N.C.  $C-7$   $B7\#9$   $Bb^{13}$

**C** (LATIN)  $C-7$   $Bb^{13}$   $E_{b_{maj}}^7$

/ N.C.  $Bb^{13}$   $A_{b7}^{\#11}$   $G_{b_{maj}}^7$

$E_{b-7}$   $G_{b-7}$   $A-7$   $C-7$

$\oplus C_6^6$   $\oplus C_6^6$

AFTER SOLOS, D.C. AL  $\oplus$   
PLAY **B** SWING THROUGHOUT FOR SOLOS

(ENDING)

$\oplus C_{maj}^7$  (VAMP)  $D-7/G$   $C_{maj}^7$

SOLO AS DESIRED

(MED. SWING)

# FOUR

-MILES DAVIS

Handwritten musical score for "FOUR" by Miles Davis. The score is written on a grand staff (treble and bass clefs) in 4/4 time, marked "MED. SWING". The key signature is two flats (Bb and Eb). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written above the staff, including Ebmaj7, Eb-7, Ab7, F-7, Ab-7, Db7, G-7, F#-7, B7, Bb7, and F#-7. A section labeled "(SOLO BREAK)" is indicated with a dashed line. The score concludes with the word "FINE".

Handwritten notes and markings include:

- Chord symbols: Ebmaj7, Eb-7, Ab7, F-7, Ab-7, Db7, G-7, F#-7, B7, Bb7, F#-7, F-7, Bb7, Ebmaj7, (F-7), Bb7.
- Section markers: (SOLO BREAK), FINE.
- Performance instructions: AFTER SOLOS, D.S. AL FINE, PLAY PICKUPS, TAKE REPEAT.

# FOUR ON SIX

- JOHN L. (WES) MONTGOMERY

(UP)

INTRO

(BASS) N.C.



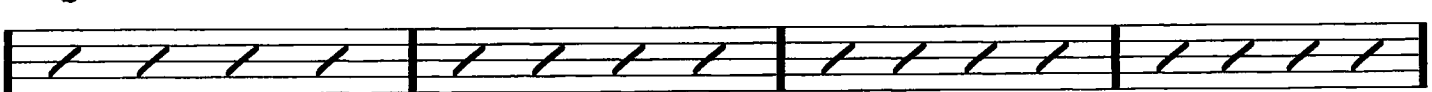
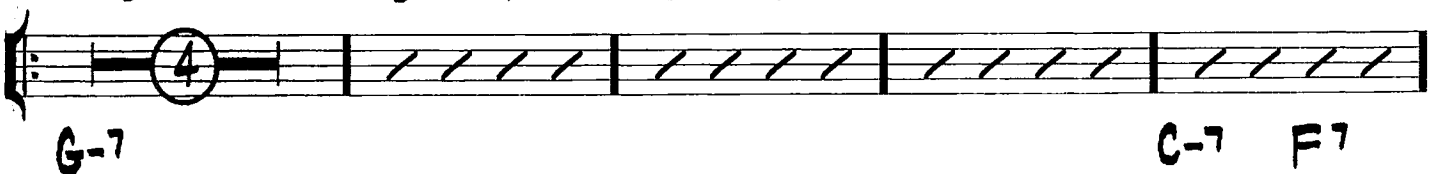
2. Bbmaj7 G-7 G#A-7 D7#9 N.C.



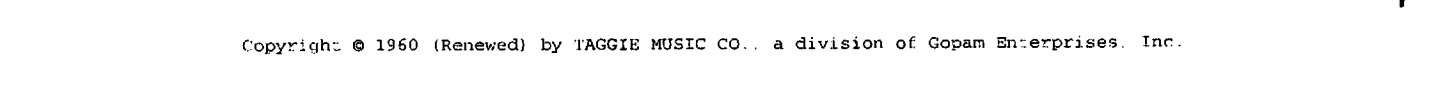
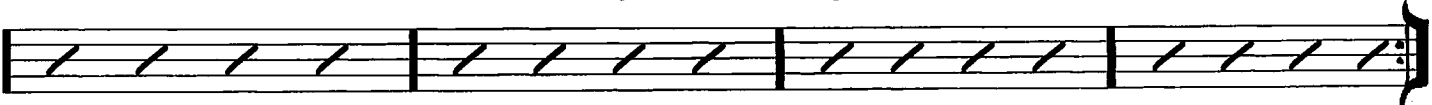
HEAD



2. Bbmaj7 G-7 G#A-7 D7#9 (SOLO BREAK) -----



SOLOS G-7 C-7 F7 Bb-7 Eb7 A-7 D7 Eb-7 Ab7

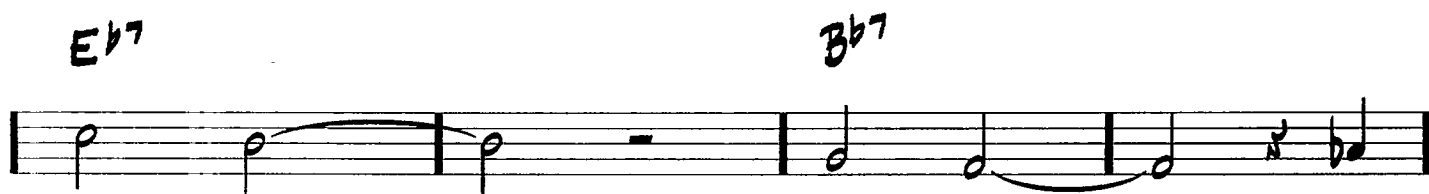




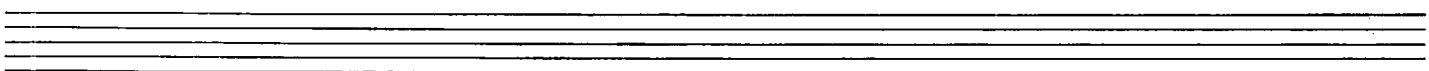
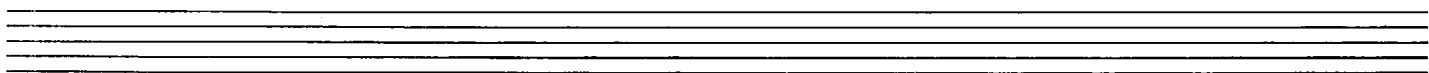
(MED. BLUES)

**FREDDIE FREELoader**

- MILES DAVIS



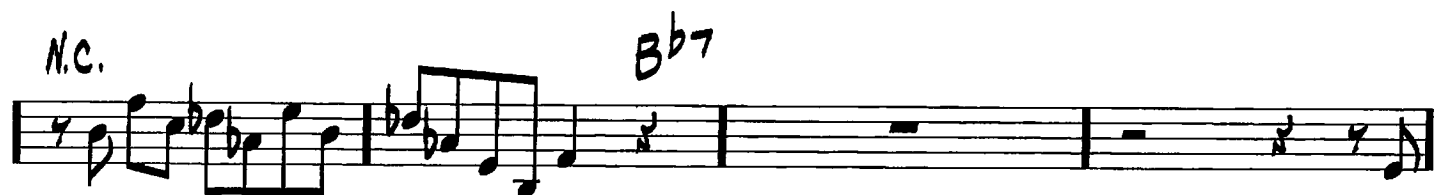
TAKE 1st ENDING FOR SOLOS



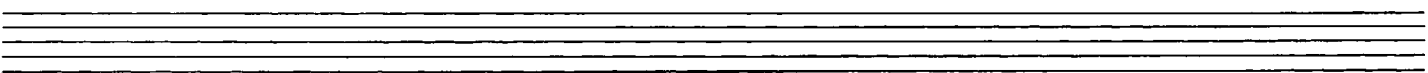
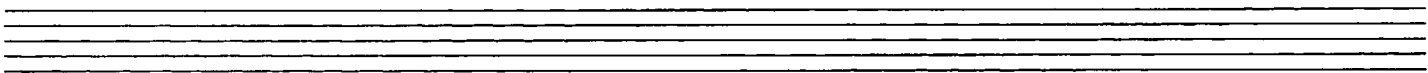
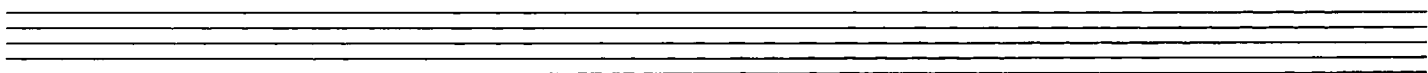
(MED. PUNK ROCK)

# FREEDOM JAZZ DANCE

--EDDIE HARRIS



REPEAT HEAD IN/OUT  
OPEN SOLOS OVER Bb7



**BLUES) GEE BABY, AIN'T I GOOD TO YOU**

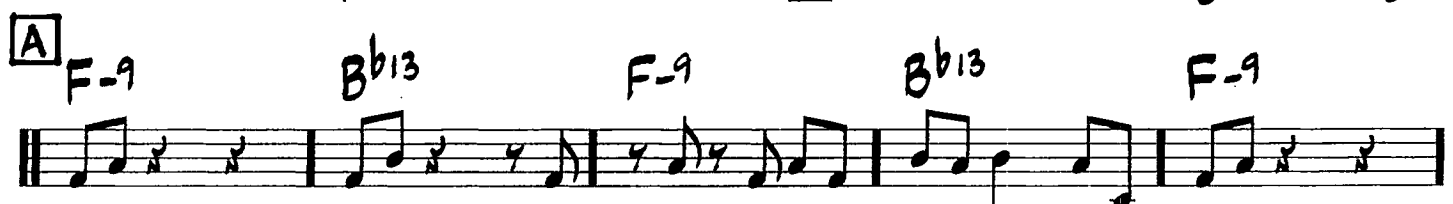
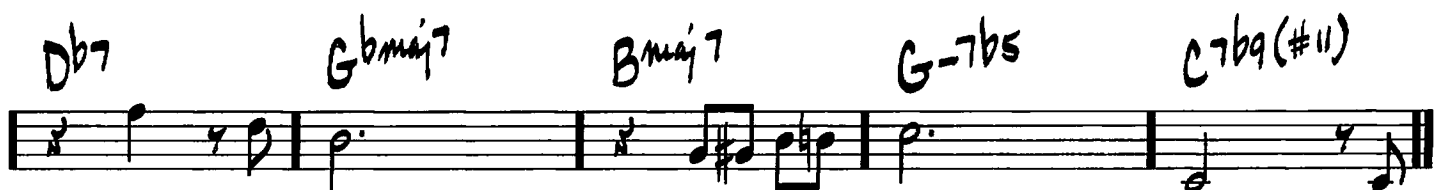
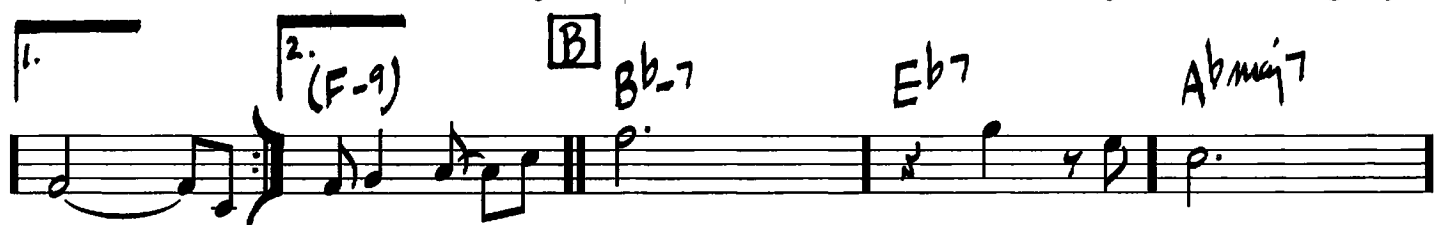
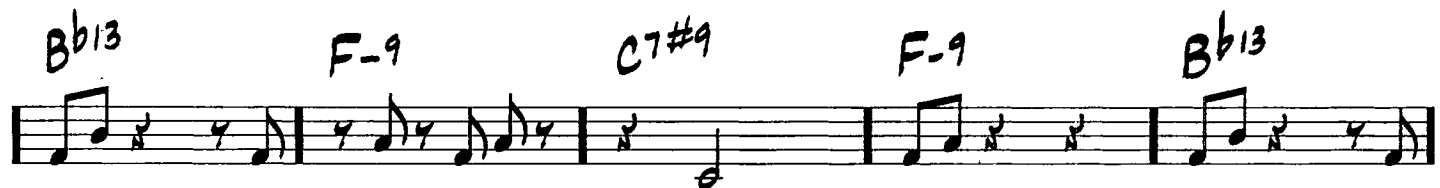
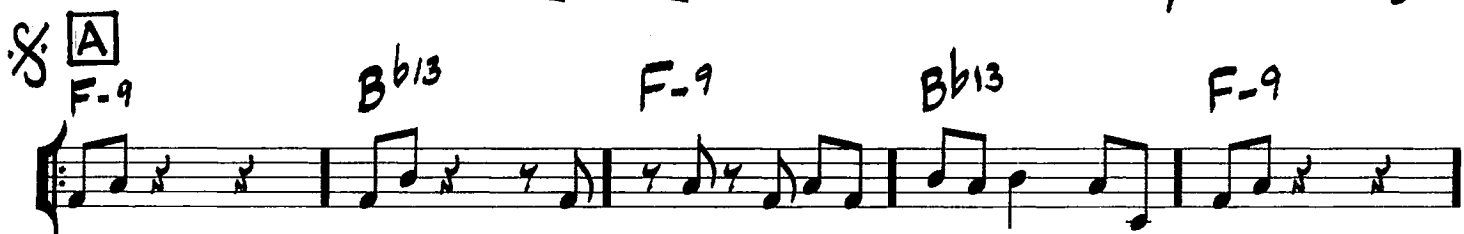
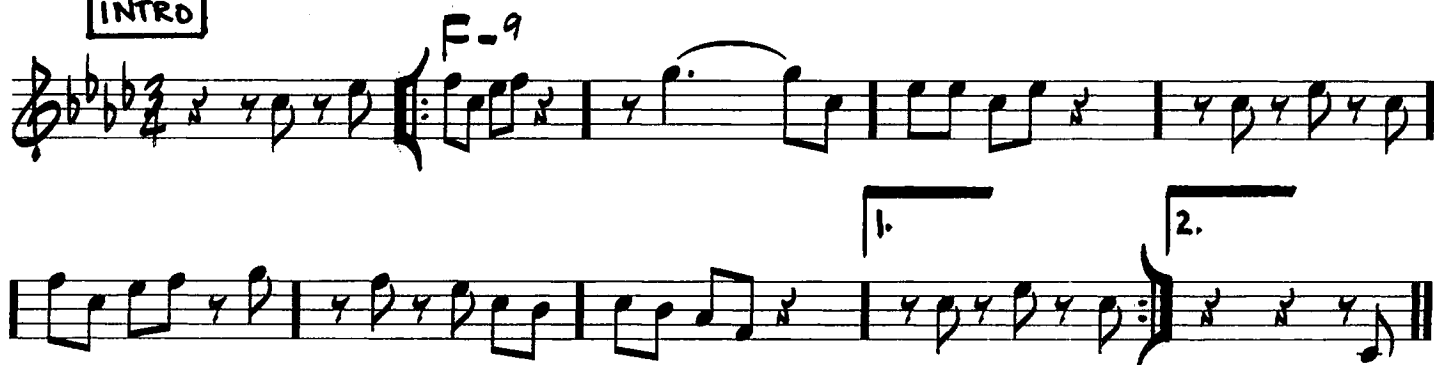
- DON REDMAN/ANDY RAZAF

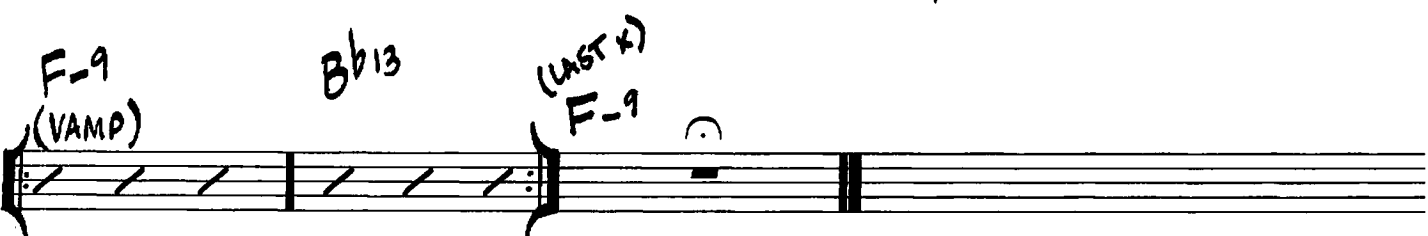
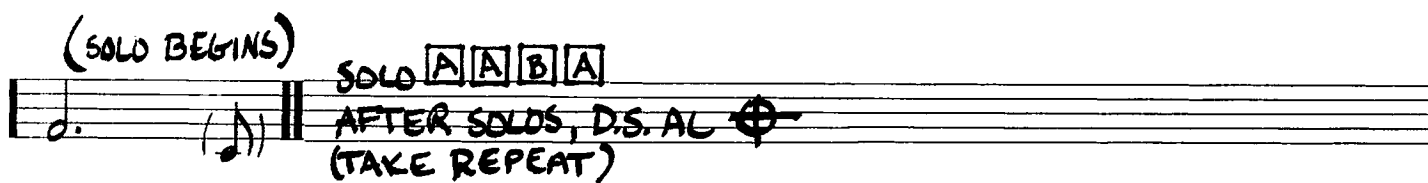
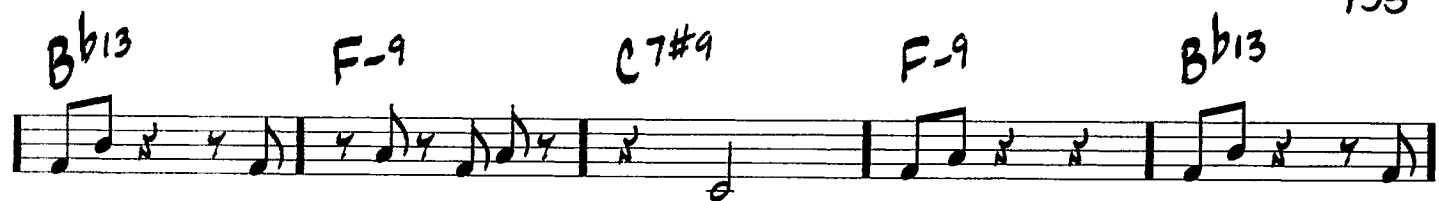
The musical score is written for guitar in E-flat major, 4/4 time. It consists of six staves of music. The chords are written above the staff, and the melodic line is written on the staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various chord progressions and melodic lines, some of which are marked with triplets (3) and slurs. The chords are: C7, Ab7, G7, C7, F7, Bb7, Eb6, G7, C7, Ab7, G7, C7, F7, Bb7, Eb6, Eb7, Ab6, A°7, Eb6/Bb, Eb7, Ab6, A°7, D-7b5, G7, C7, Ab7, G7, C7, F7, Bb7, Eb6, (Ab7 G7).

(JAZZ WALTZ)

# FULL HOUSE

-JOHN L. (NES) MONTGOMERY

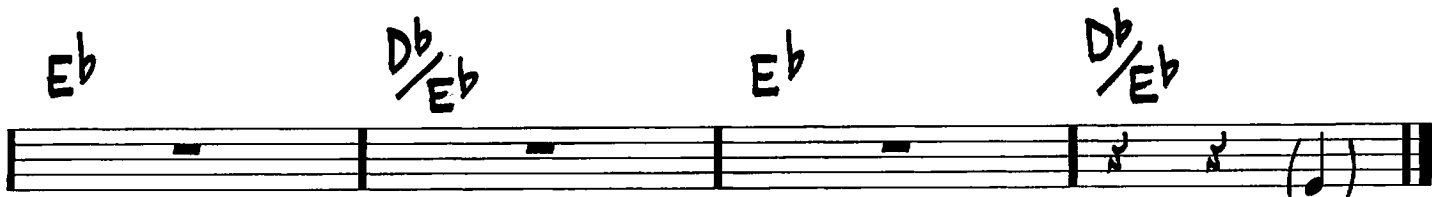
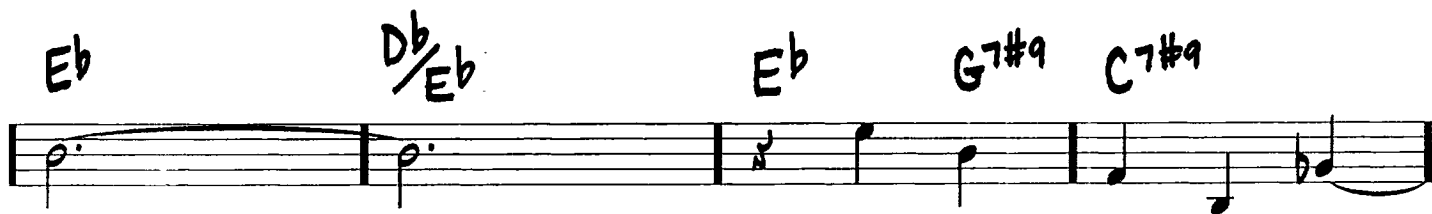
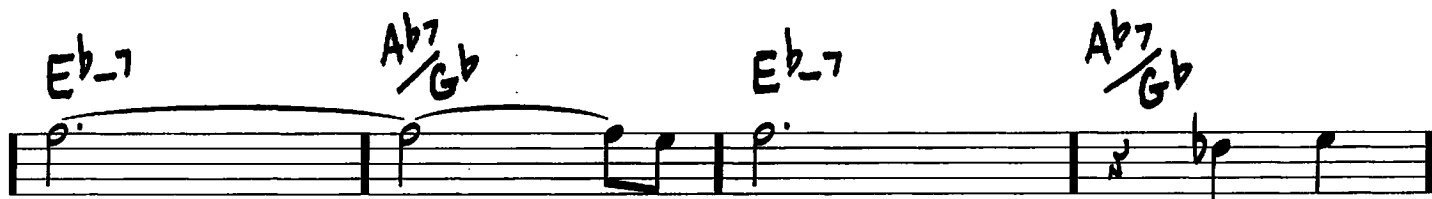
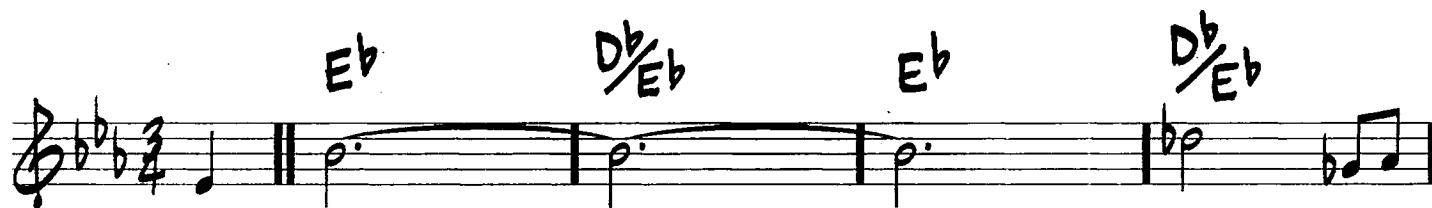
**INTRO**



# GEMINI

-JIMMY HEATH

(FAST 3)



# GIANT STEPS

-JOHN COLTRANE

(UP)

Handwritten musical score for "Giant Steps" by John Coltrane. The score is written on four staves in 4/4 time, starting with a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, often beamed together. Chord changes are indicated by handwritten labels above the staff lines. The piece concludes with a double bar line.

Chord changes indicated above the staves:

- Staff 1: B<sup>ma</sup>7 D7, G<sup>ma</sup>7 B<sup>b</sup>7, E<sup>b</sup>ma7, A-7 D7
- Staff 2: G<sup>ma</sup>7 B<sup>b</sup>7, E<sup>b</sup>ma7 F#7, B<sup>ma</sup>7, F-7 B<sup>b</sup>7
- Staff 3: E<sup>b</sup>ma7, A-7 D7, G<sup>ma</sup>7, C#-7 F#7
- Staff 4: B<sup>ma</sup>7, F-7 B<sup>b</sup>7, E<sup>b</sup>ma7, C#-7 F#7

FINE

(BOSSA)

## THE GIRL FROM IPANEMA

(GARÔTA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

Fmaj7 G7  
 G-7 Gb7b5 1. Fmaj7 Gb7b5  
 2. Fmaj7 Gbmaj7  
 B7 F#-7  
 D7 G-7  
 Eb7 A-7 D7b9(#11)  
 G-7 C7b9(#11) Fmaj7  
 G7 G-7 Gb7b5  
 Fmaj7 (Gb7b5)



# GLORIA'S STEP

-SCOTT LEFARO

(MED. SWING)

Handwritten musical score for "GLORIA'S STEP" by Scott LeFaro. The score is in 4/4 time and consists of five staves of music. The first staff begins with an F#m7 chord and features triplet eighth notes. The second staff continues with Ebm7, Dm7, and Dbm7 chords. The third staff includes C7#9, F-7, and F#m7 chords. The fourth staff features A-7b5, E-7b5, G-7b5, and D-7b5 chords. The fifth staff includes F-7b5, Bb-7b5, and Eb7#9 chords. The score concludes with a double bar line. There are two empty staves at the bottom of the page.

(BALLAD)

**GOD BLESS' THE CHILD**

- ARTHUR HERZDYG JR. /

BILLIE HOLIDAY

Handwritten musical score for "God Bless the Child" by Billie Holiday. The score is in 4/4 time, key of B-flat major (two flats). It consists of 10 staves of music with various chords and a repeat sign. The chords are handwritten in black ink above the notes.

Chords and notation details:

- Staff 1:  $Ebmaj7$ ,  $Eb7$ ,  $Ab6$  /  $Ebmaj7$ ,  $Eb7$ ,  $Ab6$  /  $Bb-7$ ,  $Eb7$
- Staff 2:  $Bb-7$ ,  $Eb7$ ,  $Abmaj7$ ,  $Ab6$ ,  $Ab-(maj7)$ ,  $Ab-6$ ,  $G-7$ ,  $C7b9$
- Staff 3:  $F-7$ ,  $Bb7$ ,  $Eb6$ ,  $F-7$ ,  $Bb7$ ,  $D-7b5$ ,  $G7$
- Staff 4:  $C-$ ,  $C-(maj7)$ ,  $C-7$ ,  $C-6$ ,  $G-7$ ,  $D-7b5$ ,  $G7$
- Staff 5:  $C-$ ,  $C-(maj7)$ ,  $C-7$ ,  $C-6$ ,  $G-7$ ,  $C7$ ,  $F-7b5$ ,  $Bb7$
- Staff 6:  $Ebmaj7$ ,  $Eb7$ ,  $Ab6$  /  $Ebmaj7$ ,  $Eb7$ ,  $Ab6$  /  $Bb-7$ ,  $Eb7$ ,  $Bb-7$ ,  $Eb7$
- Staff 7:  $Abmaj7$ ,  $Ab6$ ,  $Ab-(maj7)$ ,  $Ab-6$ ,  $G-7$ ,  $C7b9$ ,  $F-7$ ,  $Bb7$
- Staff 8:  $Eb6$ ,  $(F-7$ ,  $Bb7)$

# GOLDEN LADY

-STEVIE WONDER

NEO-ROCK  
♩ = 104

Chords and notation across staves:

- Staff 1: Ebmaj7, F-7, G-7, A-7, D7sus4
- Staff 2: Ebmaj7, F-7, G-7, A-7, D7sus4
- Staff 3: Ebmaj7, F-7, G-7, A-7, D7sus4
- Staff 4: Ebmaj7, Bbmaj7, Ab-7, Db7, Gbmaj7
- Staff 5: F#-7, B7sus4, B7, A-7, D7sus4 (3rd x: Eb7b9)
- Staff 6: G-, G-(maj7), G-7, G-6, Abmaj7
- Staff 7: G-, G-(maj7), G-7, G-6, Abmaj7
- Staff 8: Gmaj7, F-7, Bb7sus4
- Staff 9: Ebmaj7 SOLO, F-7, G-7, A-7, D7sus4
- Staff 10: Ab-, Ab-(maj7), Ab-7, Ab-6, Amaj7, LAST TIME, D.S. AL
- Staff 11: A-, A-(maj7), A-7, A-6, Bbmaj7

CONT. MODULATING UP 1/2 STEP AFTER  
EACH REPEATED SECTION AND FADE

# GOOD EVENING MR. AND MRS. AMERICA

-JOHN GUERIN

1. 2. LAST TIME (TO D)

B-

3

BACK TO [C] FOR MORE SOLOS (TAKE REPEAT)

[D] (LAST SOLO CHORUS)

D7sus4

Ab/D

Ab13 F13 Db13 A13

5

F#7sus4

(BASS)

B-

2 D7#9 B7#9 Ab7#9 F7#9

tr

D.C. AL 2 (TAKE 2ND ENDING)

A7sus4

D7sus4

FINE

164

# GRAND CENTRAL

-JOHN COLTRANE

(J<sup>UP</sup> = 258)

Handwritten musical score for "Grand Central" by John Coltrane. The score is written on ten staves in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The music features various chord progressions and melodic lines. The first staff begins with a key signature change to three flats and a 4/4 time signature. The score includes many handwritten chord symbols above the staves, such as F-, Bb-7, Eb7, Ab-7, Db7, Gb-7, B7, Bb-, B7b5, Bb-, F#-7, B7, F#-7, B7, F#-7, B7, F#-7, B7, Bb-7, Eb7, Ab-7, Db7, Gb-7, B7, Bb-, B7b5, Bb-, B7b5, Bb-, and Bb-. The score ends with a double bar line and the word "FINE" written below it.

FINE

**THE GREEN MOUNTAINS**

-STEVE SWALLOW

**INTRO/ENDING**

Cmaj7 G9sus4

[illegible]

## HEAD

Cmaj7 (G9 sus 4)

**Exercise 1** *C* maj 7 (G 9 bars 4)

|| *C* maj 7 (G 9 bars 4) ||

Abmij 7 (Eb 9 su 4)

Abmaj7 (E<sup>b</sup>9sus4)

Fmaj7 (C sus4)

Fmaj7 (C 9sus4)



D7 (A-7)

D<sup>7</sup> (A-7)




The musical notation shows a single staff with a key signature of one sharp (F#). The progression consists of four measures. The first measure contains a half note D4 and a half note A4. The second measure contains a half note F#4 and a half note C5. The third measure contains a half note D5 and a half note A4. The fourth measure contains a half note F#4 and a half note C5. The notation is written in a style that suggests a 4/4 time signature, with a double bar line after the second measure and a repeat sign after the fourth measure.

G    D/F#    G<sup>7</sup>/F    C/E    Fmaj<sup>7</sup>    E-<sup>7</sup>    A-<sup>7</sup>    D<sup>7</sup>

G D/F# G7/F C/E Fmaj7 E-7 A-7 D7

**G**

G



[OMIT CHORDS IN PARENTHESES DURING SOLOS]

OMIT CHORDS IN PARENTHESES DURING SOLOS

166

(BOP)

# GROOVIN' HIGH

-JOHN "DIZZY" GILLESPIE

Handwritten musical score for "Groovin' High" by John "Dizzy" Gillespie. The score is written on a single staff in 4/4 time with a key signature of two flats (Bb, Eb). The notation includes various chords and melodic lines with eighth and sixteenth notes, rests, and a triplet in measure 10. The piece ends with a double bar line and the word "FINE".

Chords and measures:

- Measure 1: Ebb
- Measure 2: A-7
- Measure 3: D7
- Measure 4: Eb
- Measure 5: G-7
- Measure 6: C7
- Measure 7: F7
- Measure 8: F-7 (first ending)
- Measure 9: Bb7
- Measure 10: G-7
- Measure 11: F#-7
- Measure 12: F-7
- Measure 13: Bb7 (second ending)
- Measure 14: Bb7
- Measure 15: F-7
- Measure 16: Db7, Ebb, (F-7 Bb7)

Other markings include a triplet in measure 10 and the word "FINE" at the end.



# GROW YOUR OWN

-KEITH JARRETT

(ROCK)

[A] F A<sup>b</sup> C<sup>7</sup> F<sup>7</sup> / / G<sup>7</sup>

Chords for Section A:

- Measure 1: F
- Measure 2: A<sup>b</sup>
- Measure 3: C<sup>7</sup> F<sup>7</sup> / /
- Measure 4: G<sup>7</sup>
- Measure 5: C<sup>7</sup> B<sup>b7</sup> F
- Measure 6: A<sup>7</sup> D-
- Measure 7: E<sup>b7</sup>(13)
- Measure 8: D<sup>b7</sup>(13) A<sup>7</sup>(#11) D<sup>7</sup> F<sup>7</sup>

Section A ends with a double bar line and the word "FINE".

[B]

Section B starts with a double bar line and a repeat sign.

Section C starts with a double bar line and a repeat sign.

Section C continues with measures 5-8.

PLAY [C] MELODY ONCE, THEN IMPROVISE ON [C]  
AFTER SOLOS, D.C. AL FINE

(MED. BALLAD)

GUILTY- GUS KAHN / RICHARD WHITING /  
HARRY AKST

Handwritten musical score for the song "Guilty". The score is in B-flat major (two flats) and 4/4 time. It consists of 16 measures of music, with chord symbols written above the staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes a key signature change to B-flat major (two flats) at the beginning. The melody is written on a single staff with a treble clef. The chord symbols are: Bbmaj7, G7#5, C-7, A7#5, Bbmaj7, Bb7#5, Ebmaj7, Ab7, Bbmaj7, Db7, C-7, F7, 1. C-7, F7#5, Bb6, C-7, F7, 2. C-7, F7, Bb6, E-7b5, A7, D-, D-(maj7), D-7, E-7b5, A7#5, D-7, E-7, A7, Fmaj7, G-7, C7, G-7, C7, C-7, F7, Bbmaj7, G7#5, C-7, A7#5, Bbmaj7, Bb7#5, Ebmaj7, Ab7, Bbmaj7, Db7, C-7, F7, C-7, F7, Bb6.

(MED.)

# GYPSEY IN MY SOUL

-CLAY BOLAND/ MOE JAFFE/ CLAY BOLAND

$Ebmaj7$   $C-7$   $F-7$   $Bb7$   $Ebmaj7$   $C-7$   $F-7$   $Bb7$   $Ebmaj7$   $C-7$

$F-7$   $Bb7$   $Ebb6$   $C-7$   $F-7$   $Bb7$   $Ebb6$   $A-7b5$   $D7$

$G-7$   $C7$   $G-7$   $C7$   $G-7$   $C7$   $G-7$   $C7$   $F-7$   $Bb7$

G PEDAL

F PEDAL

$F-7$   $Bb7$   $F-7$   $Bb7$   $F-7$   $Bb7$   $Ebmaj7$   $C-7$   $F-7$   $Bb7$   $Ebmaj7$   $C-7$

$F-7$   $Bb7$   $Ebmaj7$   $C-7$   $F-7$   $Bb7$   $Ebb6$   $C^o7$

$F-7$   $Bb7$   $F-7$   $Bb7b9$   $Ebb6$   $C^o7$   $F-7$   $Bb7$

$F-7$   $Bb7b9$   $Ebb6$   $C-7$   $F-7$   $Bb7$   $Ebmaj7$   $C-7$   $F-7$   $Bb7$

$Ebmaj7$   $C-7$   $F-7$   $Bb7$   $Ebmaj7$   $C-7$   $F-7$   $Bb7$   $Ebb6$  ( $F-7$   $Bb7$ )

170

(MED. UP)

# HALF NELSON

- MILES DAVIS

*Cmaj7* *F-7*

\* PLAY CUE ON REPEAT - THEN SOLOS *Cmaj7*

*Bb7*

*B-7* *Bb-7* *Abmaj7*

*A-7* *D7*

*D-7* *G7* *E-7* *Eb7*

*Abmaj7* *G7* *Cmaj7*

*F-7* *Bb7* *Cmaj7*

B-7

Bb-7



Abmaj7

A-7



D7

D-7

G7



E-7

Eb7

Abmaj7

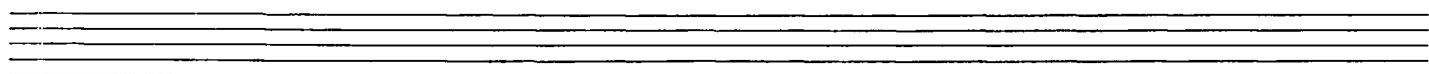
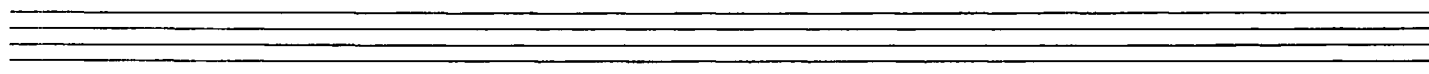
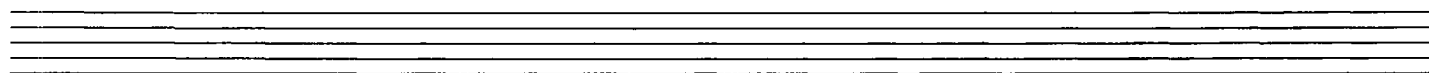
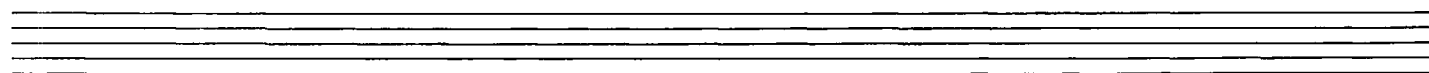
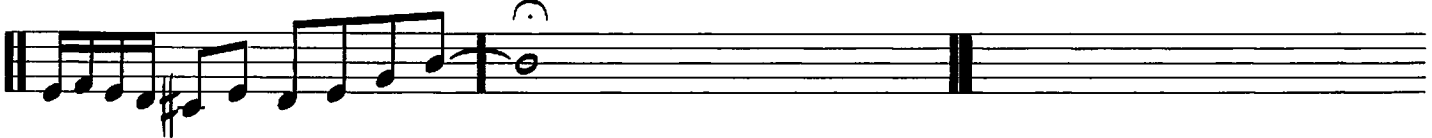
G7



G7

Cmaj7

PLAY HEAD ONCE, THEN SOLOS  
AFTER SOLOS, D.C. AL



(MED.)

# HAVE YOU MET MISS JONES

-RICHARD RODGERS/LORENZ HART

Handwritten musical score for "Have You Met Miss Jones" in 4/4 time. The score is written on a grand staff with treble and bass clefs. The key signature has one flat (Bb). The tempo is marked (MED.). The score includes various chords and melodic lines, with some measures containing first and second endings.

Chords and melodic lines are as follows:

- Measure 1: Fmaj7 (treble), F#o7 (bass)
- Measure 2: G-7 (treble)
- Measure 3: C7 (treble), A-7 (bass)
- Measure 4: D-7 (treble)
- Measure 5: 1. G-7 (treble), C7 (bass)
- Measure 6: 2. C-7 (treble), F7 (bass)
- Measure 7: Bbmaj7 (treble), Ab-7 (bass)
- Measure 8: Db7 (treble), Gbmaj7 (bass)
- Measure 9: E-7 (treble), A7 (bass)
- Measure 10: Dmaj7 (treble), Ab-7 (bass)
- Measure 11: Db7 (treble), Gbmaj7 (bass)
- Measure 12: G-7 (treble), C7 (bass)
- Measure 13: Fmaj7 (treble), F#o7 (bass)
- Measure 14: G-7 (treble), C7 (bass)
- Measure 15: Bb7 (treble)
- Measure 16: A-7 (treble), D7 (bass)
- Measure 17: G-7 (treble), C7 (bass)
- Measure 18: Fmaj7 (treble), (G-7 C7) (bass)

# HEAVEN

-DUKE ELLINGTON

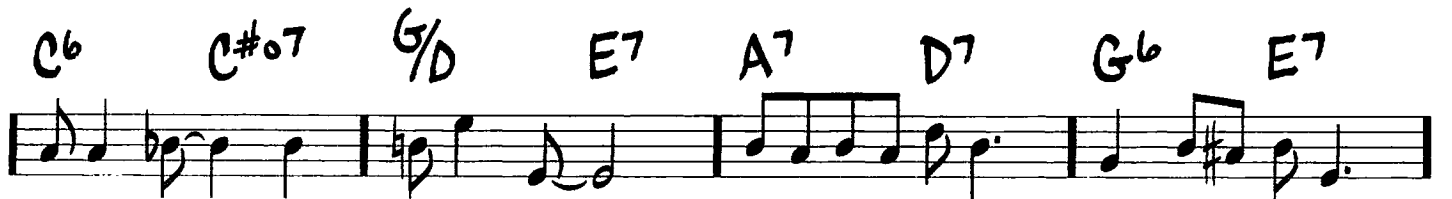
(BALLAD)



(MED.)

# HEEBIE JEEBIES

-BOYD ATKINS





# (MED.) HERE'S THAT RAINY DAY

175

-JIMMY VAN HEUSEN/JOHNNY BURKE

Handwritten musical score for "Here's That Rainy Day" in G major, 4/4 time. The score consists of six staves of music with corresponding chords written above.

**Staff 1:** Chords: Gmaj7, Bb7, Ebmaj7, Abmaj7.

**Staff 2:** Chords: A-7, D7, Gmaj7, D-7, G7.

**Staff 3:** Chords: C-7, F7, Bbmaj7, Ebmaj7.

**Staff 4:** Chords: A-7, D7, Gmaj7, A-7, D7.

**Staff 5:** Chords: Cmaj7, A-7, D7, B-7, E-7, A7.

**Staff 6:** Chords: A-7, D7, G6, (A-7 D7).

(UP)

# HELLO, YOUNG LOVERS

- RICHARD RODGERS/  
OSCAR HAMMERSTEIN II

Handwritten musical score for "Hello, Young Lovers" in 4/4 time. The score consists of ten staves of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The chords and melodic lines are as follows:

- Staff 1: Chords: Cmaj7, D-7, E-7, D-7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 2: Chords: Cmaj7, C#o7, D-7, G7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 3: Chords: D-7b5, G7/B, Ebmaj7/Bb, G7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 4: Chords: Ab7b5, G7sus4, G7, C6, D-7, G7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 5: Chords: C6, G-7, C7, F6, G-7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 6: Chords: A-7, G-7, Fmaj7, G-7, C7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 7: Chords: Fmaj7, B-7b5, E7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 8: Chords: A-7, D7, D-7, A7#5. Melody: Quarter notes G4, A4, Bb4, A4, G4.

$A\flat 7\flat 5$   $G^7$   $C^{maj7}$   $D-7$

$E-7$   $D-7$   $C^{maj7}$   $C\#o7$

$D-7$   $G^7$   $D-7\flat 5$   $G^7/B$

$E\flat^{maj7}/B\flat$   $G^7$   $A\flat 7\flat 5$   $G^7$

$G-6$   $C^7$   $F$   $F-$

$E^7$   $A^7$   $D-7$   $A\flat 7$   $G^7$   $\oplus$

$C^b$  (SOLO BREAK)  $(D-7 \ G^7)$

$\oplus C^b$

AFTER SOLDS, D.S. AL  $\oplus$   
(PLAY PICKUP)

(MED.)

**HOT TODDY**

-HERB HENDLER/

RALPH FLANAGAN

C<sup>b</sup> G<sup>-</sup> C<sup>b</sup> G<sup>-</sup> F<sup>ma</sup>7 F<sup>b</sup> F<sup>ma</sup>7 F<sup>b</sup>  
 C<sup>b</sup> G<sup>-</sup> C<sup>b</sup> G<sup>-</sup> F<sup>ma</sup>7 F<sup>b</sup> F<sup>ma</sup>7 F<sup>b</sup>  
 F<sup>7</sup> C<sup>-</sup> F<sup>7</sup> C<sup>-</sup> 1. B<sup>b</sup>ma<sup>7</sup> B<sup>b</sup> B<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>  
 G<sup>7</sup> D<sup>-</sup> G<sup>7</sup> D<sup>-</sup> C<sup>7</sup>  
 2. B<sup>b</sup>ma<sup>7</sup> B<sup>b</sup> B<sup>b</sup>- C<sup>b</sup> G<sup>-</sup> C<sup>b</sup> G<sup>-</sup>  
 C<sup>b</sup> G<sup>-</sup> F<sup>b</sup>

(SLOW SWING)

# HOUSE OF JADE

-WAYNE SHORTER



(MED.)

# HOW HIGH THE MOON

- MORGAN LEWIS/  
NANCY HAMILTON

Handwritten musical score for "How High the Moon" in 4/4 time. The score consists of ten staves of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The music is written in treble clef. The chords are written above the notes. The score includes a repeat sign at the beginning of the first staff and a double bar line at the end of the tenth staff, followed by the word "FINE".

Chords and musical notation details:

- Staff 1: Gmaj7, G-7, C7
- Staff 2: Fmaj7, F-7, Bb7
- Staff 3: Ebmaj7, A-7b5 D7, G-7, A-7b5 D7
- Staff 4: Gmaj7, A-7 D7, B-7 Bb7, A-7 D7
- Staff 5: Gmaj7, G-7, C7
- Staff 6: Fmaj7, F-7, Bb7
- Staff 7: Ebmaj7, A-7b5 D7, Gmaj7, A-7 D7
- Staff 8: B-7 Bb7, A-7 D7, Gb, (A-7 D7)
- Staff 9: FINE

# HOW INSENSITIVE

(INSENSATEZ)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/NORMAN GIMBEL

(Bossa)

D-9

C#07



C-6

G7/b



Bbmaj7

Ebmaj7



E-7b5

A7b9

D-7

D#7



C-9

B07



Bbmaj7

E-7b5

A7b9

D-7

/ / D#7 /



C-9

F7

B-7

E7b9



Bbmaj7

A7b9

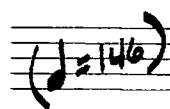
D-7



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# HOW MY HEART SINGS

-EARL ZINDARS/  
ANNE ZINDARS

Handwritten musical score for "How My Heart Sings" in 4/6 time, featuring piano accompaniment with various chords and a solo section.

**Chords and Musical Notation:**

- Staff 1:** Treble clef, 4/6 time. Chords:  $\frac{3}{2} E-7$ , A-7, D-7, G7. Notes: C4, E4, G4, A4, B4, C5.
- Staff 2:** Treble clef. Chords: Cmaj7, Fmaj7, B-7b5, E7b9. Notes: C4, E4, G4, A4, B4, C5.
- Staff 3:** Treble clef. Chords: A-7, Ab07, A-7/G, F#-7b5. Notes: C4, E4, G4, A4, B4, C5.
- Staff 4:** Treble clef. Chords: E7maj7, G07, F#-7, B7. Notes: C4, E4, G4, A4, B4, C5.
- Staff 5:** Bass clef. Chords: Dmaj7/E, Amaj7/B, Dmaj7, Amaj7. Notes: C3, E3, G3, A3, B3, C4.
- Staff 6:** Bass clef. Chords: Cmaj7/B, Gmaj7/A, Cmaj7, B7#9. Notes: C3, E3, G3, A3, B3, C4.
- Staff 7:** Bass clef. Chords: A-7, Ab07, A-7, D7, D#07. Notes: C3, E3, G3, A3, B3, C4.
- Staff 8:** Bass clef. Chords: E-7, A-7, Ab7, G7#5. Notes: C3, E3, G3, A3, B3, C4.
- Staff 9:** Bass clef. Chords: C6, G-7, F#-7b5, B7b9. Notes: C3, E3, G3, A3, B3, C4.

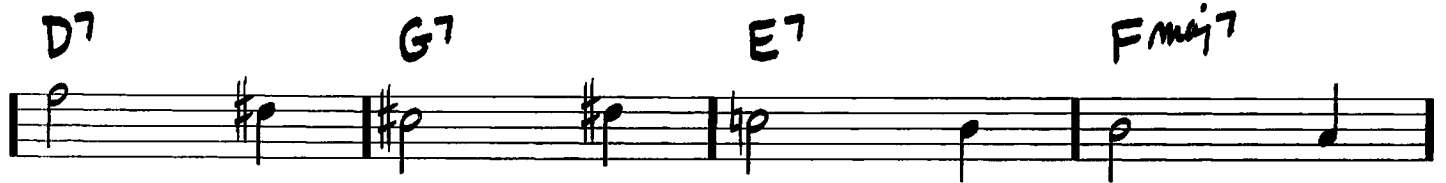
**Other markings:**

- B PEDAL:** Indicated by a dashed line across the middle of the score.
- D.S. AL:** Double bar line, then "D.S. AL" with a repeat sign.
- (SOLO BEGINS):** Indicated at the bottom of the score.



# HULLO BOLINAS

(MED.)



(ENDING)



RIT. - - - - -

# I CAN'T GET STARTED WITH YOU

-VERNON DUKE/IRA GERSHWIN

Handwritten musical score for "I CAN'T GET STARTED WITH YOU" by Vernon Duke/Ira Gershwin. The score is in 4/4 time and features a single melodic line with various chords written above the notes. The key signature has one flat (Bb). The score consists of eight staves of music, ending with a double bar line. The chords are: Cmaj7, A-7, D-7, G7, E7, A-7, D7, G7sus4, Cmaj7, A-7, D-7, G7b9, Bb7b5, A7, D7, G7sus4, C6, Bb7, Cmaj7, E-7, A7, E-7, A7, Dmaj7, Gmaj7, Dmaj7, D-7, G7, D-7, G7, E-7, A7, D7, G7sus4, Cmaj7, A-7, D-7, G7, E7, A-7, D7, G7sus4, Cmaj7, A7#5, D-7, G7, C6 (A7#5 D-7 G7).

# (MED.) I CAN'T GIVE YOU ANYTHING BUT LOVE

-JIMMY MC HUGH / DOROTHY FIELDS

Handwritten musical score for "I Can't Give You Anything But Love" in G major, 4/4 time. The score consists of ten staves of music with various chords written above. The chords are: Gmaj7, B-7, B°7, A-7, D7, Gmaj7, B-7, E-7, A-7, D7, D-7, G7, Cmaj7, A7, A-7, D7, Gmaj7, B-7, B°7, A-7, D7, D-7, G7, Cmaj7, C#°7, Gmaj7/B, E7, A-7, D7, Gb, (A-7 D7).

(BALLAD)

**I COULD WRITE A BOOK**- RICHARD RODGERS /  
LORENZ HART

Chords written above the staff:

Staff 1: Cmaj7 A-7 D-7 G7 E-7 A-7 D-7 G7

Staff 2: Cmaj7 E-7 A7b9 D-7 B-7b5 E7

Staff 3: 1. A-7 D-7 G7 F#-7b5 B7 E-7

Staff 4: A-7 D7 D-7 G7

Staff 5: 2. A-7 Ab7 G-7 C7 Fmaj7 Bb7

Staff 6: E-7 A7b9 D-7 G7 C6 D-7 G7

(MED.  
SLOW)

## I GOT IT BAD AND THAT AIN'T GOOD

-DUKE ELLINGTON/PAUL FRANCIS WEBSTER

Handwritten musical score for "I Got It Bad and That Ain't Good" by Duke Ellington and Paul Francis Webster. The score is written on ten staves in 4/4 time with a key signature of one sharp (F#). The tempo is marked "(MED. SLOW)". The notation includes various chords and melodic lines. The chords are: Gm7, B7, E-7, A7, E-7, A7, A-7, B7, E7, A7, D7, G6, E-7, A-7, D7, 2. G6, C#07, D-7, G7, Cmaj7, F7, Gm7, B-7, E7, A-7, D7, Gm7, B7, E-7, A7, A-7, B7, E7, A7, D7, G6, (A-7 D7).

# I LET A SONG GO OUT OF MY HEART

(swing) - DUKE ELLINGTON / HENRY NEMO / JOHN REDMOND / IRVING MILLS

The musical score is written for a single melodic line in 4/4 time, key of E-flat major (three flats). It consists of ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and a variety of chords. The chords are often complex, featuring multiple accidentals and extensions. The melody is composed of eighth and quarter notes, with some triplet markings. The score includes repeat signs and first/second endings. The overall style is characteristic of the swing era, with a focus on harmonic complexity and melodic flow.

Chords and markings visible in the score include:

- Staff 1: Eb, Ab7, Eb, C-7, G-7, C7
- Staff 2: G-7, C7, Ab6, G-7, F-7, F#o7, Eb/G, Ab7
- Staff 3: Eb, C-7, F-7b5, Bb7, Eb, Ab-6, Eb, Eb/G, Gb7
- Staff 4: F-7, Bb7, Ebmaj7
- Staff 5: Eb6, D-7, G7, C-, G7#5/B, C-/Bb, C-/A, Ab-7, Db7, Gb7
- Staff 6: B7, Bb7#5, Eb, Ab7
- Staff 7: Eb, C-7, G-7, C7, G-7, C7
- Staff 8: Ab6, G-7, F-7, F#o7, Eb/G, Ab7, Eb, F-7/Bb
- Staff 9: Eb, (Bb7#5)

# I LOVE PARIS

- COLE PORTER

(MED.)

Handwritten musical score for "I LOVE PARIS" by Cole Porter. The score is written on ten staves. The first four staves are in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The last six staves are in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The music features various chords and melodic lines. Chords are labeled above the staves: C-7, D-7b5, G7, Cb, D-7, C/E, Fm7, E-7, Ebo7, F#o7, A7, and (D-7b5 G7). The score includes eighth, quarter, and half notes, as well as rests and bar lines.

(MED.)

# I LOVE YOU

- COLE PORTER

Handwritten musical score for "I LOVE YOU" by Cole Porter. The score is written on ten staves in G major, 4/4 time. It includes various musical notations such as notes, rests, beams, and triplets. Chord symbols are written above the staves, including G-7b5, C7b9, Fm7, A-7, D7b9, G-7, C7, F6, B-7, E7, Am7, F#-7, and Eb7(#11). The piece concludes with a double bar line and the word "FINE".



# I MEAN YOU

-THELONIOUS MONK/

COLEMAN HAWKINS

191

(MED.)

INTRO (E<sup>b</sup>9)

E<sup>b</sup>9

A  $\frac{8}{8}$  UNISON -

F<sup>6</sup>

D<sup>b</sup>7

D<sup>7</sup>

G-7

C<sup>7</sup>

F<sup>6</sup>

1<sup>st</sup> G-7

C<sup>7</sup>

2<sup>nd</sup> F<sup>6</sup>

B E<sup>b</sup>9

D<sup>b</sup>7

F<sup>6</sup>

G<sup>b</sup>7

C F<sup>6</sup>

D<sup>b</sup>7

D<sup>7</sup>

G-7

C<sup>7</sup>

1<sup>st</sup> F<sup>6</sup>

(E<sup>b</sup>7)

E<sup>b</sup>9

UNISON -

2<sup>nd</sup> F<sup>6</sup>

FINE  
1<sup>ST</sup> TIME, TO  $\frac{8}{8}$  FOR SOLOS  
TAKE 2<sup>ND</sup> ENDING ON SOLOS

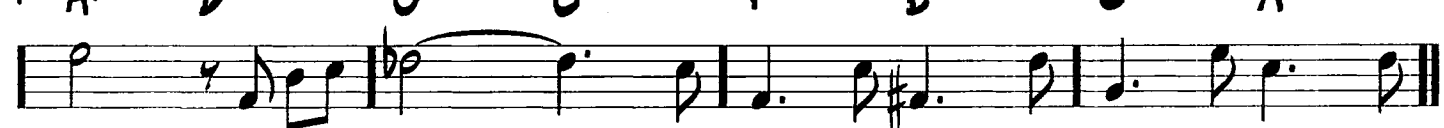
AFTER SOLOS, D.S. AL FINE (1<sup>ST</sup> ENDING)

(MED. BALLAD)

## I REMEMBER CLIFFORD

- BENNY GOLSON

INTRO

A<sup>b</sup>ma<sup>7</sup>B<sup>b</sup>7B<sup>b</sup>7 / A<sup>b</sup>G<sup>-7</sup>A<sup>b</sup>o<sup>7</sup>C<sup>-7</sup> B<sup>b-7</sup> A<sup>b-7</sup> G<sup>b-7</sup> F<sup>-7</sup>A<sup>b</sup> / B<sup>b</sup>A<sup>b</sup> / B<sup>b</sup>A<sup>b</sup>ma<sup>7</sup>G<sup>7</sup>A<sup>b</sup>ma<sup>7</sup>A<sup>o</sup>B<sup>b</sup>7(13)B<sup>o</sup>7C<sup>-7</sup>C<sup>-7</sup> / B<sup>b</sup>1. A<sup>-7b5</sup>D<sup>7b9</sup>G<sup>-7</sup>G<sup>-7</sup> / FE<sup>-7b5</sup>A<sup>7b9</sup>F<sup>-7</sup>B<sup>b</sup>7(b9)2. A<sup>-7b5</sup>D<sup>7b9</sup>G<sup>-7b5</sup>C<sup>7b9</sup>F<sup>-7</sup>B<sup>b</sup>7#5G<sup>-7</sup>A<sup>b</sup>ma<sup>7</sup>B A<sup>-7b5</sup>D<sup>7b9</sup>G<sup>-7</sup>C<sup>7b9</sup>F<sup>-7</sup>B<sup>b</sup>7E<sup>b</sup>ma<sup>7</sup>D<sup>-7b5</sup>G<sup>7b9</sup>C<sup>-7</sup>C<sup>-7</sup> / B<sup>b</sup>A<sup>-7b5</sup>D<sup>7b9</sup>G<sup>-7</sup>C<sup>7</sup>F<sup>-7</sup> B<sup>b</sup>7

**C** Ebmaj7 G7 Abmaj7 A° Bb7(13) B°7 C-7 C-7/Bb

A-7b5 D7b9 G-7b5 C7b9 ⊕ F-7 Bb7#5 Eb6 Bb7b9

⊕ F-7 Bb7#5 G-7 B/F# **D** F-7 Bb7 Bb7/Ab

D.S. FOR SOLOS  
AFTER SOLOS, D.S. AL ⊕

G7 Ab°7 C-7 Bb-7 Ab-7 Gb-7 F-7 Ab/Bb Bb7#5

Ebmaj7 D7#9 Ebmaj7

1944

(BALLAD)

# I SHOULD CARE

-SAMMY CAHN/AXEL STORDAHL/  
PAUL WESTON

Handwritten musical score for "I Should Care" (Ballad). The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes chords, notes, rests, and triplets.

**System 1:**

- Staff 1: Chords D-7, G7, E-7, A7, D-7, G7 (triplet), Cmaj7.
- Staff 2: Chords E-7b5, A7, D-7, F-7, Bb7.

**System 2:**

- Staff 3: Chords Cmaj7 (triplet), B-7b5, E7, G-7 (triplet), C7, Fmaj7.
- Staff 4: Chords B-7b5 (triplet), E7b9, A-7, D7 (triplet), D-7 (triplet), G7.

**System 3:**

- Staff 5: Chords D-7, G7, E-7, A7, D-7, G7 (triplet), Cmaj7.
- Staff 6: Chords E-7b5, A7, D-7, F-7, Bb7.

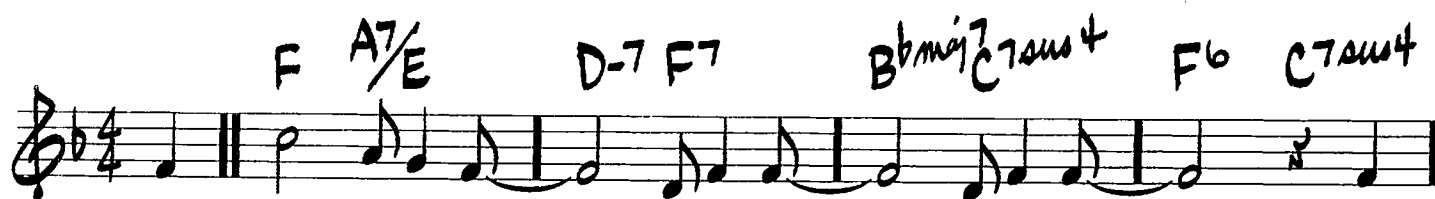
**System 4:**

- Staff 7: Chords Cmaj7 (triplet), B-7b5, E7, A-7, D7.
- Staff 8: Chords D-7, G7, Cb (Fmaj7), E-7, A7.

# I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

-BILLY TAYLOR

(MED. GOSPEL)



196

# (BALLAD) I'LL NEVER SMILE AGAIN

- RUTH LOWE

F-7 B9#11 Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb7  
 F-7 B9#11 Bb7b9 Eb6 Ab9 G-7 Gb7b5  
 F-7 Bb7b9 Eb6 F-7 Bb7#5 Ebmaj7 D9  
 Gmaj7 D7/A G/B Gb7 F-7 Bb7 G-7 Gb7  
 F-7 B9#11 Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb7  
 F-7 B9#11 Bb7b9 Ebmaj7 Eb6 Bb6 A7b5  
 Abmaj7 Db7 Ebmaj7 C9  
 F-7 Bb7b9 Eb6 G-7 Gb7  
 Eb6 B7 Eb6  
 RIT. (LAST X) AFTER SOLOS, D.C. AL

# I'LL REMEMBER APRIL

1917

-PAT JOHNSON/  
DON RAYE/  
GENE DE PAUL

Handwritten musical score for "I'll Remember April" in G major, 4/4 time. The score consists of 12 staves of music with various chords and melodic lines. The chords are written above the staves, and the melody is written on the staves themselves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various chord progressions and melodic lines, with some staves featuring triplets and ties.

Chords and melodic lines are written across 12 staves. Key chords include Gmaj7, G6, G-7, G-6, A-7b5, D7, B-7b5, E7, A-7, D7, Gmaj7, G7b9, C-7, F7, Bbmaj7, G-7, C-7, F7, Bbmaj7, Bb6, A-7, D7, Gmaj7, G6, F#-7, B7, Emaj7, A-7, D7, Gmaj7, G6, G-7, G-6, G-7, G-6, A-7b5, D7, B-7b5, E7, A-7, D7, G6, (A-7 D7).

(MED.)

I'M ALL SMILES- MICHAEL LEONARD/  
HERBERT MARTIN

Handwritten musical score for "I'M ALL SMILES" in 3/4 time. The score consists of eight staves, each with a melodic line and a series of chords written above it. The chords are as follows:

- Staff 1: D7#9, G-7, C#7#9, Cmaj7
- Staff 2: A-7, D7, B-7, E7
- Staff 3: C#-7, F#7, Bmaj7, G#-7
- Staff 4: E-7, A7, Dmaj7, A7
- Staff 5: D7#9, G-7, C#7#9, Cmaj7
- Staff 6: A-7, D7, B-7, E7
- Staff 7: C#-7, F#7, Bmaj7, G#-7
- Staff 8: E-7, A7, F#-7, D6/F#

The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The chords are written in a handwritten style, with some variations in notation (e.g., D7#9 vs D7#9).



Handwritten musical score with ten staves of music. The notation includes various chords and melodic lines. The chords are written above the staves, and the melodic lines are written on the staves. The score is written in a single system, with the staves connected by a vertical line on the left. The chords are written in a handwritten style, and the melodic lines are written in a standard musical notation. The score is written in a single system, with the staves connected by a vertical line on the left. The chords are written in a handwritten style, and the melodic lines are written in a standard musical notation.

Chords and annotations:

- Staff 1:  $G^b \text{maj}^7$ ,  $A^b7 / G^b$ ,  $F^-7$ ,  $B^b7$
- Staff 2:  $G^-7b5$ ,  $C7b9$ ,  $F \text{maj}^7$
- Staff 3:  $E^-7$ ,  $A^7$ ,  $D \text{maj}^7$
- Staff 4:  $G \text{maj}^7$ ,  $F^\#^-7$ ,  $B7b5$ ,  $B^b7b5$ ,  $A^7$
- Staff 5:  $\oplus E^-7$ ,  $A^7$ ,  $D \text{maj}^7$ ,  $D^7$ , R.C. AL  $\oplus$
- Staff 6:  $G \text{maj}^7$ ,  $E^7 / G^\#$ ,  $A^7$ ,  $A^7 / G$
- Staff 7:  $F^\#^-7$ ,  $B^-7$ ,  $E^-7$ ,  $A^7 \text{ sus}^4$ ,  $A^7$
- Staff 8:  $F^\#7$ ,  $B^-7$ ,  $E^-7$ ,  $A^7 \text{ sus}^4$ ,  $A^7$
- Staff 9:  $D^b$ ,  $(A^7)$

# (MED SWING) I'M BEGINNING TO SEE THE LIGHT

— DON GEORGE / JOHNNY HODGES / DUKE ELLINGTON / HARRY JAMES

**A** G<sup>6</sup> C<sup>-6</sup> G<sup>6</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup>



G<sup>6</sup> F<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> | 1. G A<sup>-7</sup> D<sup>7</sup> | 2. G



**B** B<sup>7</sup>

B<sup>b7</sup>



A<sup>7</sup>

B<sup>b-7</sup> E<sup>b7</sup>

A<sup>-7</sup> D<sup>7</sup>



**A** G<sup>6</sup> C<sup>-6</sup> G<sup>6</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup>



G<sup>6</sup> F<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G (A<sup>-7</sup> D<sup>7</sup>)



# I'M YOUR PAL

- STEVE SWALLOW

(BALLAD)

Chord progression for the first line of the melody:

C (3) <sup>\*(A7#5)</sup> Com 4 D-7 G7#5 C/E <sup>A<sup>b</sup>/E<sup>b</sup></sup>

\* PLAY PAREN. CHORD ON SOLOS

Chord progression for the second line of the melody:

G<sup>major</sup>7/D A-7/D D7 G<sup>major</sup>7/B (3) B<sup>major</sup>7 F-/A<sup>b</sup> F7<sup>b</sup>9/A

Chord progression for the third line of the melody:

B<sup>major</sup>7 B-7<sup>b</sup>5 E7 A-7 (3) F<sup>major</sup>7/A B<sup>major</sup>7/A F-/A<sup>b</sup>

Chord progression for the fourth line of the melody:

F7<sup>b</sup>9/A B<sup>b</sup>6 A7/C# D- D-/C B<sup>major</sup>7 F-/A<sup>b</sup>

Chord progression for the fifth line of the melody:

C/G D-7/G G7<sup>b</sup>9 C (TO SOLOS) (4)

AFTER SOLOS, D.C. AL

Chord progression for the sixth line of the melody:

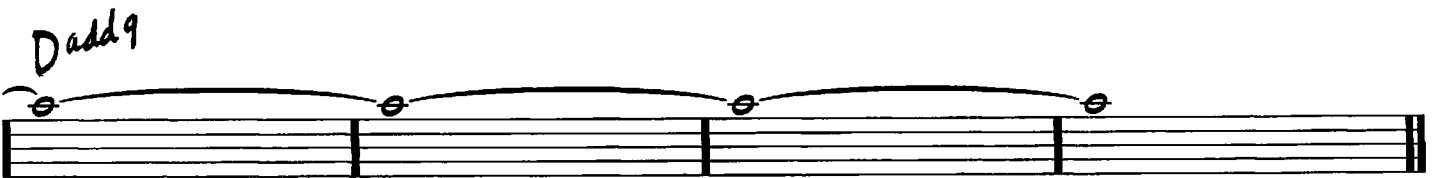
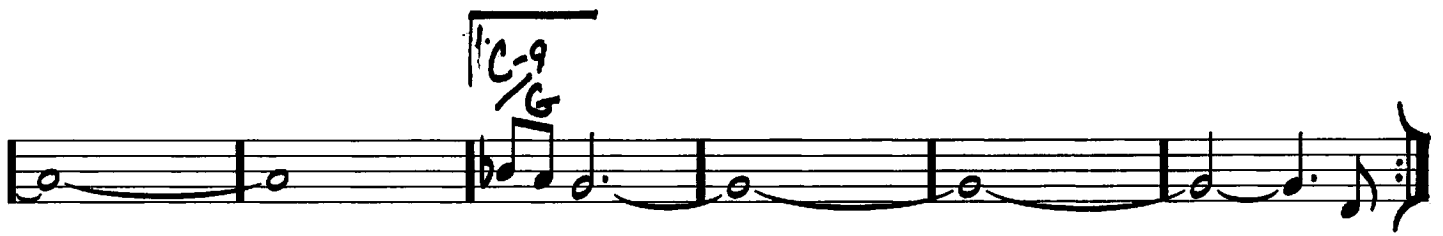
C/G D-7/G G7<sup>b</sup>9 C

202

(EVEN 8ths)

# ICARUS

- RALPH N. TOWNER



FINE

B-9  
/F#

G7sus4

B-9  
/F#D-7  
/G

Cadd9

G-9  
/CG-9  
/Bb

Ebmi7#11

Fmi7  
/G

(OPTIONAL REPEAT)



SOLO ON ENTIRE FORM  
AFTER SOLOS, D.S. AL FINE  
(PLAY PICKUP)

204

(MED.  
SLOW BOSSA)

# IF YOU NEVER COME TO ME

## (INUTIL PAISAGEM)

-ANTONIO CARLOS JOBIM/ALOYSID DE OLIVEIRA/RAY GILBERT

**A** C<sup>maj7</sup> B<sup>maj7</sup> B<sup>b</sup>ma<sup>7</sup>(b5) A<sup>7</sup>

D-7 F- F-<sup>b</sup> F-(ma<sup>7</sup>)F-<sup>b</sup>

E<sup>7</sup>(13) E<sup>7</sup>(#5) A<sup>9</sup> A<sup>7</sup>b<sup>9</sup> D<sup>7</sup> G<sup>7</sup>

C<sup>7</sup> F<sup>7</sup> C<sup>maj7</sup> D<sup>b7</sup>b5

**B** C<sup>maj7</sup> B<sup>maj7</sup> B<sup>b</sup>ma<sup>7</sup>(b5) A<sup>7</sup>

D-7 F- F-<sup>b</sup> F-(ma<sup>7</sup>)F-<sup>b</sup>

E<sup>7</sup>(13) E<sup>7</sup>(#5) A<sup>9</sup> A<sup>7</sup>b<sup>9</sup> D<sup>7</sup> G<sup>7</sup>

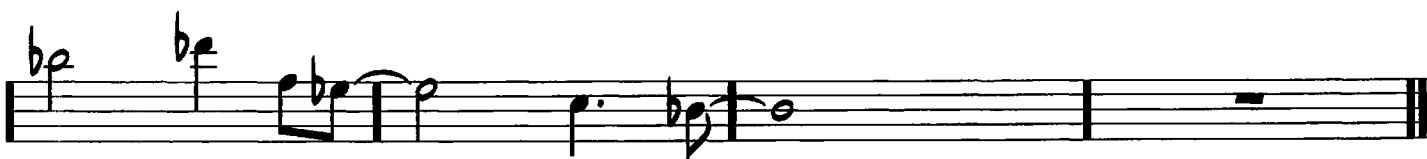
C<sup>7</sup> F<sup>7</sup> C<sup>maj7</sup> (D<sup>b7</sup>b5)

# IMPRESSIONS

-JOHN COLTRANE

(UP)

D-7

E<sup>b</sup>-7

D-7



(MED.)

# IN A MELLOW TONE

-DUKE ELLINGTON

Handwritten musical score for "In a Mellow Tone" by Duke Ellington. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is B-flat major (two flats). The tempo/mood is marked (MED.).

The score is divided into two main sections, A and B, each with four measures of music.

**Section A:**

- Measure 1: Chords Bb7, Eb7, Ab6
- Measure 2: Chords Eb-7, Ab7, Dbmaj7
- Measure 3: Chords Db6, Gb7, Ab6, F7
- Measure 4: Chords Bb7, Eb7, F7

**Section B:**

- Measure 1: Chords Bb7, Eb7, Ab6
- Measure 2: Chords Eb-7, Ab7, Dbmaj7
- Measure 3: Chords Db7, Dø7, Ab6/Eb, F7
- Measure 4: Chords Bb7, Eb7, Ab6, (G7, Gb7, F7)



# (BALLAD) IN A SENTIMENTAL MOOD

—DUKE ELLINGTON

Handwritten musical score for "In a Sentimental Mood" by Duke Ellington. The score is written on ten staves in 4/4 time with a key signature of one flat (Bb). It includes various musical notations such as eighth notes, quarter notes, and rests, along with handwritten chord symbols above the staves. The chords include D-, D-(maj7), D-7, D-6, G-, G-(maj7), G-7, G-6, A7, D-, D7, G-7, Gb7, Fmaj7, Eb7, Ab7, Dbmaj7, Bb7, Eb7, Ab7, Dbmaj7, Bb7, Eb7, Ab7, G-7, C7, D-, D-(maj7), D-7, D-6, G-, G-(maj7), G-7, G-6, A7, D-, D7, G-7, C7b9, and Fmaj7. The score concludes with a double bar line on the tenth staff.

(MED. SWING)

IN THE MOOD

-JDE GARLAND

N.C.

Bb7 Bb9 Eb9 Db6

[A] Ab6 Ab7

Db6 Db7 Ab6 Eb7

Ab6 Db6 E7 Bb-7 2. E7 Eb7 Ab6

[B] (PLAY 4x) Ab6 Bb7 Bb-7 Eb7 Ab6 Bb7 Bb-7 Eb7

SOLO 3rd AND 4th TIMES

Ab6 Bb7 Bb-7 Eb7 1,3. Eb7 Eb7 Eb7 Eb7 Eb7 Ab6

PLAY ON SOLO

2,4. Eb7 Eb7 Eb7 Eb7 Eb7 Ab6 N.C. UNISON

PLAY ON SOLO

**C** SOLO  
(SOLO OVER **A** CHANGES)

E<sup>b</sup>7 E<sup>7</sup> E<sup>b</sup>7 E<sup>7</sup> E<sup>b</sup>7 E<sup>b</sup>+ A<sup>b</sup>6

Musical staff with notes and rests. Chord symbols: (E<sup>b</sup>7), A<sup>b</sup>6, E<sup>7</sup> E<sup>b</sup>9, A<sup>b</sup>6 N.C., E<sup>b</sup>7.

Ab<sup>b</sup> (PLAY AS WRITTEN LAST TIME ONLY)

Musical staff with eighth notes. Chord symbols: D<sup>b</sup>6, D<sup>b</sup>7, A<sup>b</sup>6.

(mp > p > pp > f)

Musical staff with eighth notes. Chord symbols: E<sup>b</sup>7, N.C.

1., 2.

Musical staff with eighth notes and rests. Chord symbols: N.C., D.S. AL.

3.

Musical staff with eighth notes and rests. Chord symbols: N.C.

Musical staff with eighth notes and rests. Chord symbols: N.C.

CONT. A<sup>b</sup> PEDAL

Musical staff with eighth notes and rests. Chord symbols: N.C.

A<sup>b</sup>6

N.C.

Musical staff with eighth notes and rests. Chord symbols: N.C.

# (BALLAD) IN THE WEE SMALL HOURS OF THE MORNING

-DAVID MANN / BOB HILLIARD

Chords:  $C^{maj7}$   $C^7$   $C^6$   $C^+$   $C^{maj7}$   $C^+$   $D-7$   $G^7$

Chords:  $D-7$   $G^7$   $E-7b5$   $A^7$   $F\#-7b5$   $B^7$   $E-7$   $G^7$

Chords:  $C^{maj7}$   $C^7$   $C^6$   $C^+$   $C^{maj7}$   $E-7b5$   $A^7$

Chords:  $D-7$   $D\#^7$   $E-7$   $A^7$   $D-7$   $G^7$   $C^6$   $D-7$   $G^7$

Chords:  $D-7$   $A^7b5$   $G^7$   $C^6$

(ROCK BALLAD)

# IN YOUR QUIET PLACE

- KEITH JARRETT

E- B/D# D-7 G7 C G/B

(BASS TACET 1st X) (B.S. ENTERS)

A-7 G F#-7b5 B7 C D7 G A-7 A#7 G/B

C G/B A-7 G F#-7b5 B7#5(#9)

C (FILL) G/B G A7 D7 G F#-7b5 B7#9

C (FILL) G/B G A7 D7 G F#-7b5 B7#9

AFTER SOLOS, D.C. AL

C (FILL TO END) A-7 D7 G G A-7 A#7 G/B

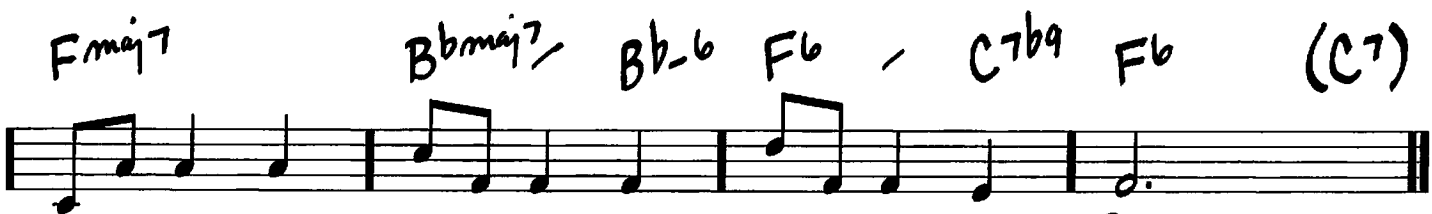
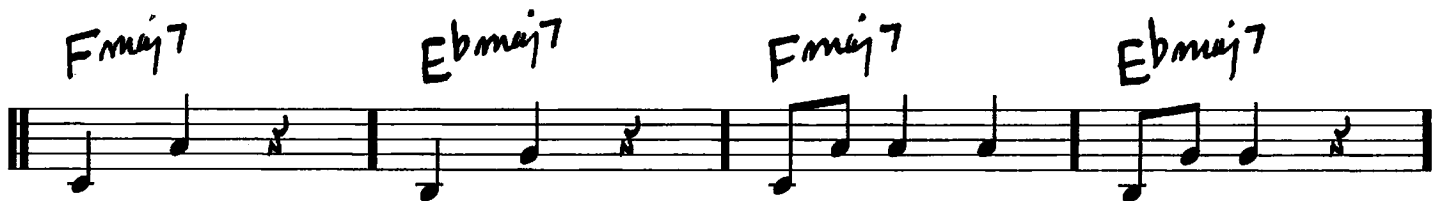
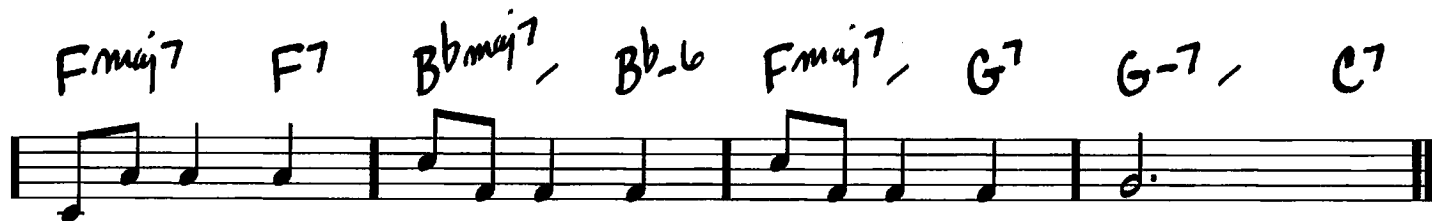
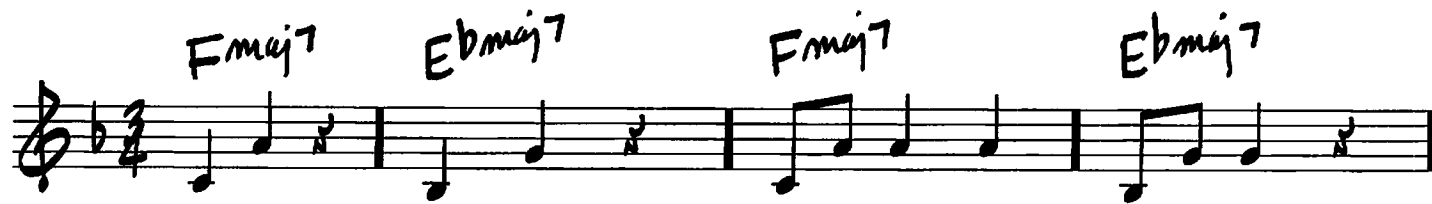
C G/B G A7 D7 G

2/2

(JAZZ WALTZ)

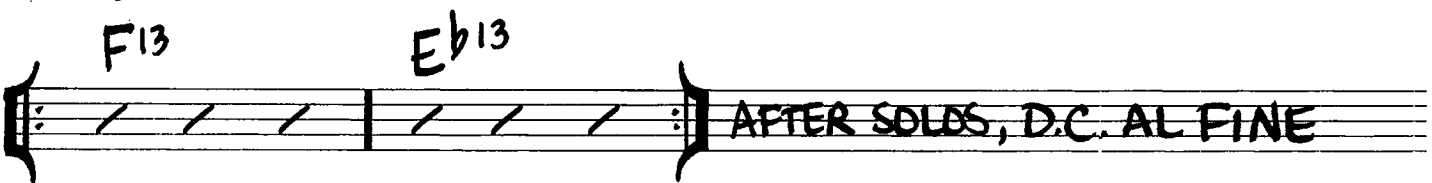
# THE INCH WORM

-FRANK LOESSER



FINE

SOLDS



# INDIAN LADY

- DON ELLIS

(SLOWLY)

A5 8

[A] (FAST)

Handwritten musical notation for section A, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a melody line with a long note and a bass line with chords. Chords are labeled: A, D, A, E7Am4.

CONT. RHYTHM SIM.

Handwritten musical notation for section B, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a melody line with a long note and a bass line with chords. Chords are labeled: A, D, A, E7Am4, A.

Handwritten musical notation for section C, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a melody line with a long note and a bass line with chords. Chords are labeled: A7, D7, A7, E7, A7, D7, A7, E7, A7, D, G, C, F, Bb, Eb, Ab, E13.

Handwritten musical notation for section D, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a melody line with a long note and a bass line with chords. Chords are labeled: A, D, A, E7Am4, A, D, A, E7Am4, A7.

Handwritten musical notation for section E, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a melody line with a long note and a bass line with chords. Chords are labeled: A7.

D.S. FOR SOLOS

AFTER SOLOS, D.S. - VAMP AND FADE ON [E]

214

(MED. UP)

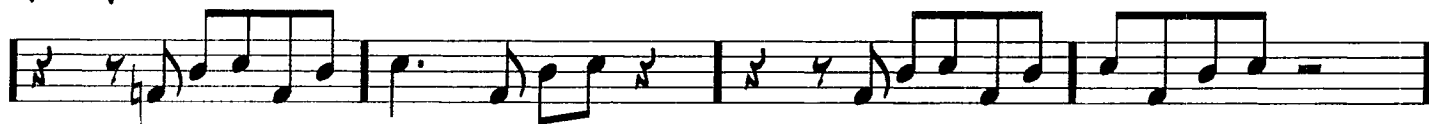
# INNER URGE

-JOE HENDERSON

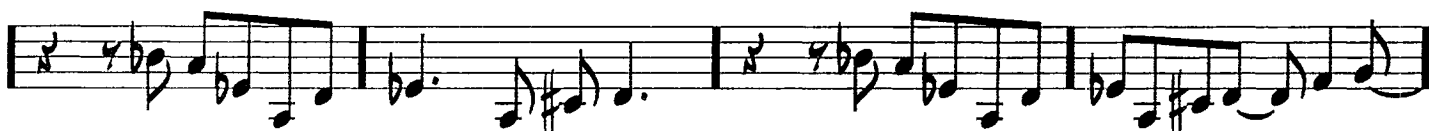
F#-7b5



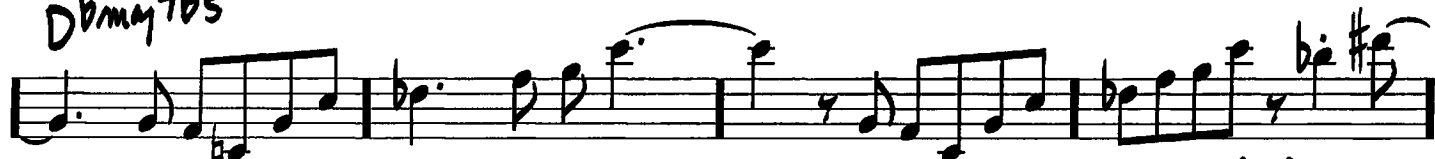
Fmaj7b5



E maj7b5



Dbmaj7b5



E maj7

Dbmaj7

Dmaj7

Bmaj7(#11)



Cmaj7

A maj7

Bb7

Gmaj7



(LAST x) ☺

REPEAT HEAD IN/OUT



(MED. BLUES)

# INTERPLAY

-BILL EVANS

2/5

Handwritten musical score for "Interplay" by Bill Evans. The score is written on four staves in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The first staff begins with an F-7 chord and contains eighth and quarter notes, some with triplet markings. The second staff continues the melody with various chords including Bb-7 and F7. The third staff features chords like Ab7 and G-7b5. The fourth staff includes C7, F-7, D-7b5, Dbmaj7, and Gbmaj7. The piece concludes with a double bar line.

(MED. UP)

# THE INTREPID FOX

- FREDDIE HUBBARD

Handwritten musical score for "The Intrepid Fox" by Freddie Hubbard. The score is written in 4/4 time and includes various musical notations, including notes, rests, and bar lines. The key signature is one flat (Bb).

**Chord Progressions and Annotations:**

- First System:** C-7 N.C. (first measure), C-7 (second measure).
- Second System:** Bmaj7#11 (under the first measure).
- Third System:** Bb7sus4 (above the first measure).
- Fourth System:** A7sus4 F#7sus4 Eb7sus4 (above the first measure).
- Fifth System:** C7sus4 A7sus4 F#7sus4 F7sus4 (above the first measure), (FINE) (above the second measure).
- Sixth System:** Bb7sus4 Db7sus4 Eb7sus4 Bb7sus4 Db7sus4 Eb7sus4 F7sus4 (above the first measure).
- Seventh System:** Bb7sus4 Db7sus4 Eb7sus4 F7sus4 G7sus4 A7sus4 (above the first measure).
- Eighth System:** (SOLOS) C-7 Bmaj7#11 Bb7sus4 (above the first measure).
- Ninth System:** (TAKE 2ND ENDING) F7sus4 (above the first measure).

**Additional Annotations:**

- 1. (above the first measure of the fifth system).
- 2. (above the first measure of the sixth system).
- D.S. AL (above the first measure of the eighth system).
- AFTER SOLOS, D.S. AL FINE (PLAY PICKUP) (TAKE REPEAT) (below the eighth system).

# INVITATION

-BRONISLAW KAPER/  
PAUL FRANCIS WEBSTER

Handwritten musical score for "Invitation" by Bronislaw Kaper and Paul Francis Webster. The score is written on ten staves in 4/4 time, featuring various chords and triplets. The key signature has two flats (Bb and Eb).

Chords and musical notation details:

- Staff 1: C-7 (triplet), Bb7, Eb-7 (triplet), Ab7, D7b9, G7#5, Eb-7 (triplet).
- Staff 2: C-7 (triplet), F7, Bb7, Eb-7 (triplet), Ab7, D7b9, G7#5, Eb-7 (triplet).
- Staff 3: C#-7 (triplet), Gb7#5, B-7, B-7 (triplet), E7#5, A-7, A-7 (triplet), D7#5, G-7, Eb7b5, D7b9, G7#5.
- Staff 4: B-7 (triplet), E7#5, A-7, A-7 (triplet), D7#5, G-7, Eb7b5, D7b9, G7#5.
- Staff 5: Eb7b5, D7b9, G7#5, D.C. AL.
- Staff 6: B7b5, F-7b5, Bb7#9, Eb-(maj7) (D7#9 G7#9), Bb7#9, Eb-(maj7) (D7#9 G7#9).

(MED.)

# IRIS

-WAYNE SHORTER



# ISN'T IT ROMANTIC?

-RICHARD RODGERS/  
LORENZ HART

Handwritten musical score for "Isn't It Romantic?" in B-flat major, 4/4 time. The score consists of 16 measures, with the first measure being a repeat sign. The key signature has two flats (B-flat and E-flat). The score is written on a single staff with a treble clef. The notes are: B-flat, D-flat, E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C, D. The first measure is a repeat sign. The second measure is a whole note B-flat. The third measure is a half note D-flat. The fourth measure is a half note E-flat. The fifth measure is a half note F. The sixth measure is a half note G. The seventh measure is a half note A-flat. The eighth measure is a half note B-flat. The ninth measure is a half note C. The tenth measure is a half note D. The eleventh measure is a half note E-flat. The twelfth measure is a half note F. The thirteenth measure is a half note G. The fourteenth measure is a half note A-flat. The fifteenth measure is a half note B-flat. The sixteenth measure is a half note C. The score ends with a double bar line and the word "FINE".

Chord progression (written above the staff):

(Bb7) Eb6 C-7 F-7 Bb7 Ebmaj7 Eo7 F-7 Bb7

Chord progression (written below the staff):

1. Abmaj7 Bb7 G7 C-7 G7/B Bb-7 Eb7

2. F- F-/Eb D-7b5 G7 C- C-/Bb C-/A Ab-6

Chord progression (written below the staff):

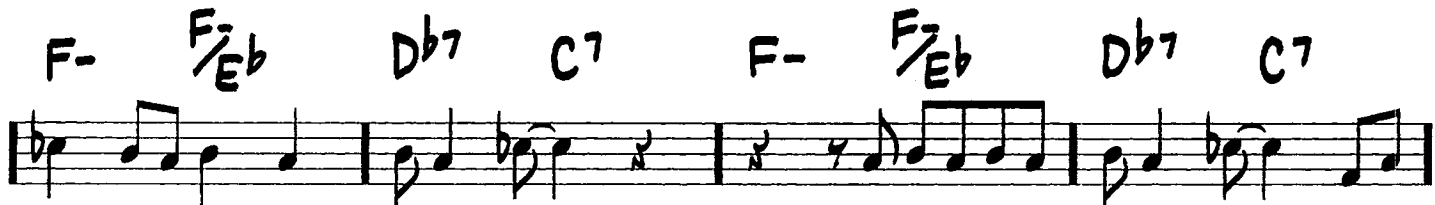
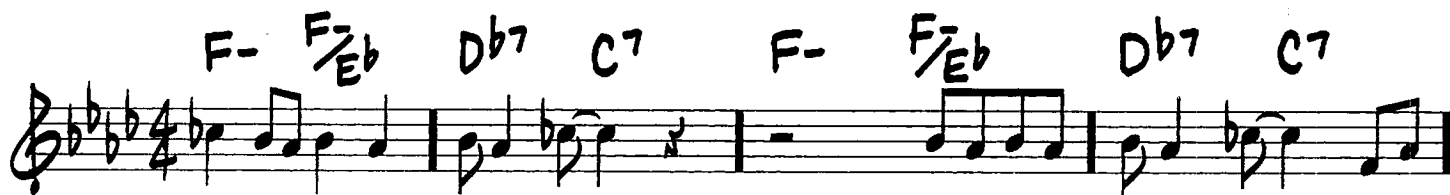
G-7 Gb7 F-7 Bb7 Eb6 Ab-6 Eb6 (Bb7)

Chord progression (written below the staff):

FINE

# IS YOU IS, OR IS YOU AIN'T (MA'BABY)

- BILLY AUSTIN / LOUIS JORDAN



Handwritten musical notation on a single staff, showing a sequence of chords and notes. The chords are labeled above the staff:  $Bb7$ ,  $Bb-7$ ,  $Eb7$ ,  $Ab6$ ,  $Eb-7$ , and  $Ab7$ . The notes are written on the staff, with some notes tied across measures. The notation is handwritten and includes a double bar line at the end.

— Dbmaj7 Db-7 Abmaj7 Eb-7 Ab7




Handwritten musical notation on a single staff, showing a sequence of chords and notes. The chords are labeled above the staff:  $D^b m a j 7$ ,  $D^b - 7$ ,  $C - 7^b 5$ ,  $F 7$ ,  $B^b - 7$ , and  $G - 7^b 5$ . The notes are written below the staff, corresponding to the chords. The notation is as follows:

Chords:  $D^b m a j 7$ ,  $D^b - 7$ ,  $C - 7^b 5$ ,  $F 7$ ,  $B^b - 7$ ,  $G - 7^b 5$

F- C<sup>7</sup>/<sub>G</sub> F-<sub>A<sup>b</sup></sub> C<sup>7</sup>/<sub>G</sub> F- / / 4 / B<sup>13</sup>

Handwritten musical notation on a staff with notes and chords above them:

Chords:  $Bb7$ ,  $Bb-7$ ,  $Eb7$ ,  $Ab6$ ,  $Gb7b5$ ,  $F7$



Bb7      Bb-7   Eb7   Ab6      (Db7   C7)

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(MED. SWING)

# ISOTOPE

-JOE HENDERSON

First system of musical notation (treble clef, 4/4 time). Chords: C7, Eb7, D7, G7, C7, F7, Bb7, C7, E-7/A, Eb-7/Ab, D-7, G7, C7, A7, Gb7, Eb7. Includes triplets and a repeat sign.

SOLOS

Second system of musical notation (treble clef, 4/4 time). Chord: C7. This system contains a solo section indicated by diagonal lines.

Third system of musical notation (treble clef, 4/4 time). Chords: F7, Bb7, C, A7. This system contains a solo section indicated by diagonal lines.

Fourth system of musical notation (treble clef, 4/4 time). Chords: Ab7, G7, C7, A7, Gb7, Eb7. This system contains a solo section indicated by diagonal lines.

REPEAT HEAD IN/OUT  
AFTER SOLOS, D.C. AL

Fifth system of musical notation (treble clef, 4/4 time). Chords: C7, A7, Gb7, Eb7, C7. This system contains a solo section indicated by diagonal lines.



# ISRAEL

- JOHN CARISI

(SWING)

Handwritten musical score for "ISRAEL" by John Carisi. The score is written on four staves in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The first staff contains measures 1-4 with chords D-, D-(#5), and D-b. The second staff contains measures 5-8 with chords D7b9, G-, G-(#5), G-b, and A7(#9). The third staff contains measures 9-12 with chords Dmaj7, Fmaj7, Bbmaj7, and A7. The fourth staff contains measures 13-16 with chords A7, D-, F7, Bb7, and A7. The score includes various musical notations such as eighth notes, quarter notes, eighth rests, and triplets. There are also empty staves at the bottom of the page.

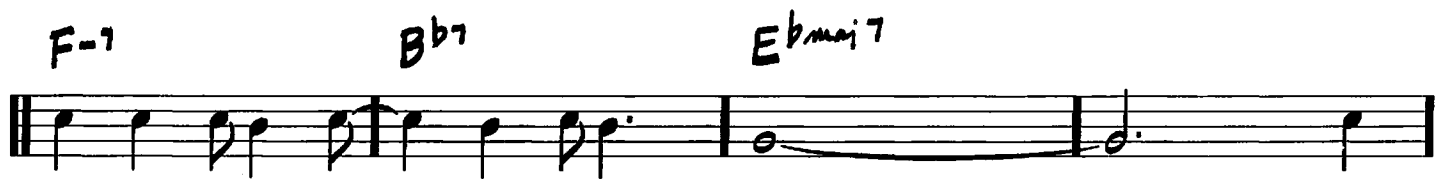
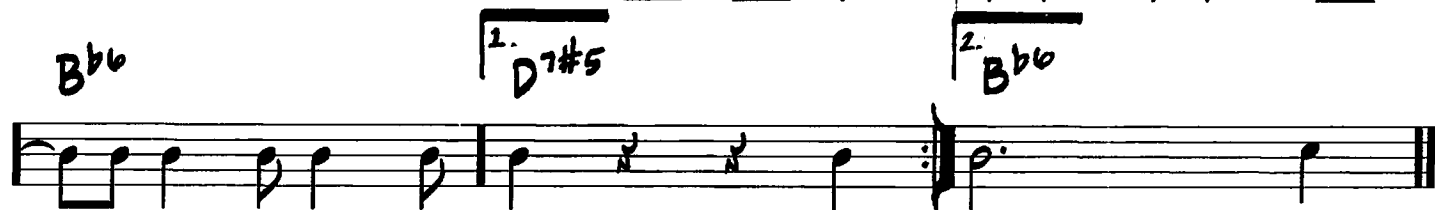
224

(SWING)

## IT DON'T MEAN A THING

(IF IT AIN'T GOT THAT SWING)

-DUKE ELLINGTON/IRVING MILLS



(BALLAD)

**IT'S EASY TO REMEMBER**

- RICHARD RODGERS / LORENZ HART

Handwritten musical score for "It's Easy to Remember" in B-flat major, 4/4 time. The score consists of six staves of music with various chords and melodic lines. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music is written in a ballad style with a slow tempo.

Chords and notation across the staves:

- Staff 1: F-7, Bb7, Ebmaj7, C7b9, F-7, Bb7, Ebmaj7, Bb-7Eb7
- Staff 2: Ab-7, Abmaj7, Db7, C-7b5, F7, F-7Bb7, G-7, C7b9, Eb6
- Staff 3: Bb-7, Eb7, Abmaj7, F-7, Bb-7, Eb7, Abmaj7
- Staff 4: Ab-7, Db7, Gbmaj7, Eb-7, C-7b5, F7b9, Bb7, G-7, C7b9
- Staff 5: F-7, Bb7, Ebmaj7, C7b9, F-7, Bb7, Ebmaj7, Bb-7Eb7
- Staff 6: Ab-7, Abmaj7, Db7, C-7b5, F7, F-7Bb7, Eb6, (G-7, C7b9)

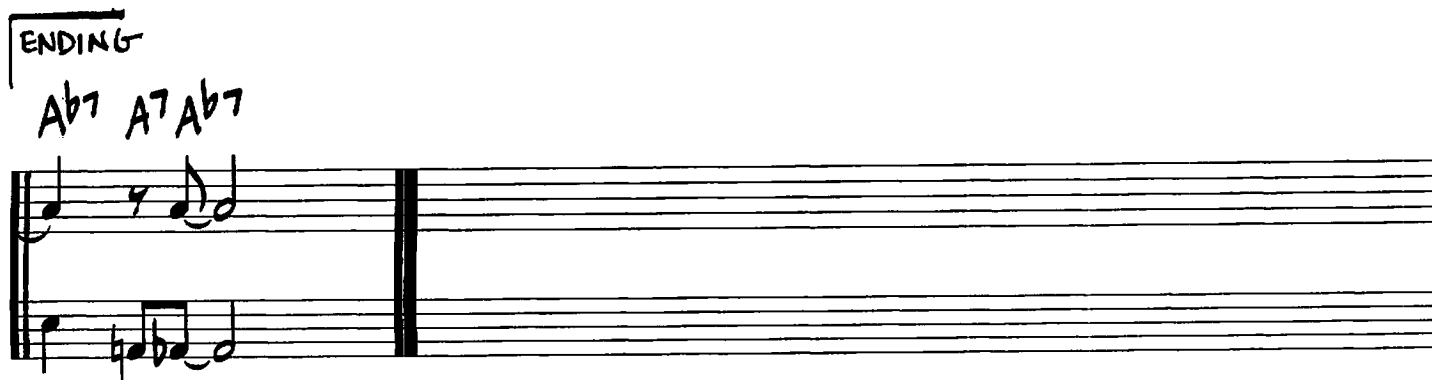
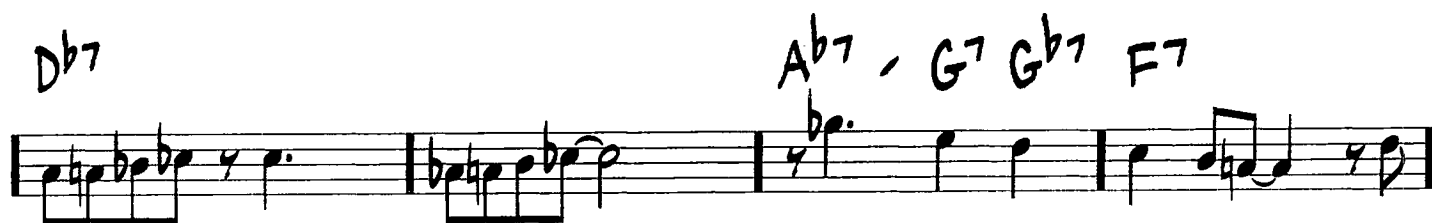
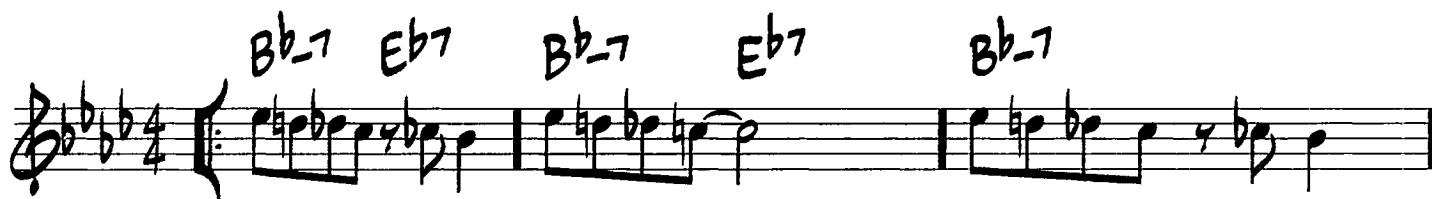
226

(MED. 2 BEAT)  
♩ = 132

# JELLY ROLL

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

# JORDU

-DUKE JORDAN

(MED. UP JAZZ)

N.C.

[A] %

D7

G7

C-

N.C.

F7

Bb7

Ebmaj7

N.C.

D7

G7

C-

1. Ab7

G7 N.C.

2. Ab7

G7

[B] G7

C7

F7

Bb7

Eb7

Ab7

Db7

F7

Bb7

Eb7

Ab7

Db7

Gb7

G7

N.C.

[A] D7

G7

C-

N.C.

F7

Bb7

Ebmaj7

N.C.

D7

G7

C-

Ab7

G7

D.S. FOR SOLOS [A][A][B][A]

CHANGES ON THE BEAT - COMP. THROUGH BREAKS

AFTER SOLOS, D.C. AL

Ab7

G7

Gb7

B7

Bb7

Eb7

Ab7

G7

Ab7

G7

N.C.

C-(maj7)

(MED. BOSSA)

## JOURNEY TO RECIFE

- RICHARD EVANS/  
NORMAN GIMBEL

Handwritten musical score for "Journey to Recife" in 4/4 time. The score consists of five staves of music, each with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The chords and melodic lines are as follows:

- Staff 1:** Ebmaj7, F-7, Bb7#5(b9) Bb7
- Staff 2:** F7, F-7, Bb7, Bb-7, Eb7
- Staff 3:** Abmaj7, Db7, C-7, G7b9
- Staff 4:** C-7, 1. A°7, Ab7, G-7, Gb7, F-7, Bb7
- Staff 5:** 2. A°7, Ab7, G-7, Gb7, C7#5(b9), Eb7b5, Ebmaj7, (F-7 Bb7)

(MED.)

# JOY SPRING

-CLIFFORD BROWN

229

Handwritten musical score for "Joy Spring" by Clifford Brown. The score is written on ten staves in 4/4 time, featuring a key signature of one flat (Bb). The notation includes eighth and sixteenth notes, often grouped in triplets, and rests. Chord symbols are written above or below the notes. The piece concludes with a double bar line and the word "FINE".

Chord symbols and other markings include:

- Staff 1: Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7
- Staff 2: F/A, Ab6, G-7, C7, F6, Ab-7, Db7
- Staff 3: Gbmaj7, Ab-7, Db7, Gbmaj7, B-7, E7
- Staff 4: Bb-7, A7, Ab-7, Db7, Gb6, A-7, D7
- Staff 5: Gmaj7, G-7, C7, Fmaj7, F-7, Bb7
- Staff 6: Ebmaj7, Ab-7, Db7, Gbmaj7, G-7, C7
- Staff 7: Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7
- Staff 8: F/A, Ab6, G-7, C7, F6, (G-7, C7)
- Staff 9: FINE

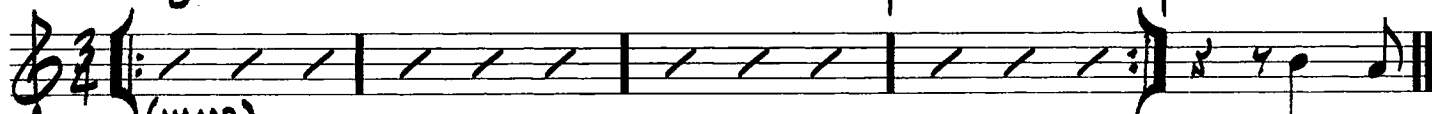
# JuJu

-WAYNE SHORTER

(SWING)

INTRO

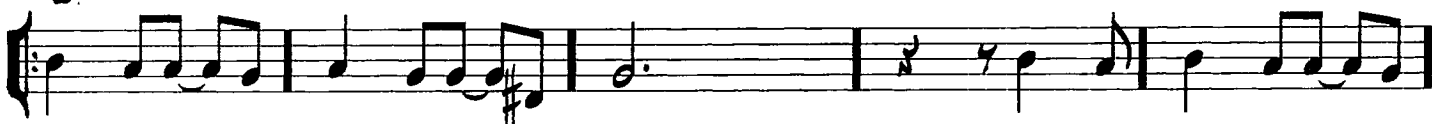
B7#5



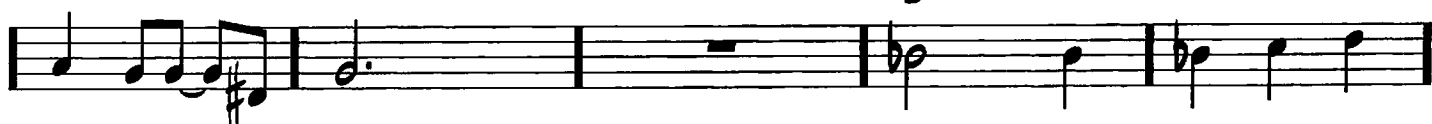
HEAD

(VAMP)

B7#5



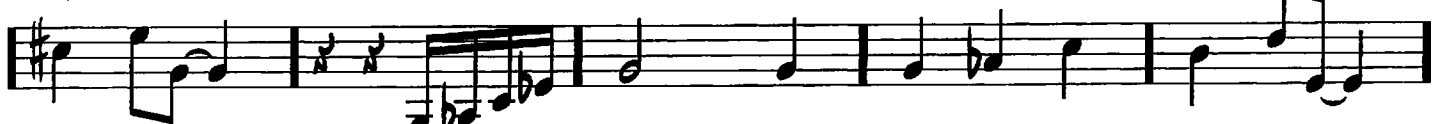
Bb7#5



A7

Abmaj7

E-7



Fmaj7

B-7



Fmaj7

1. B-7

2. B-7



AFTER SOLOS/LAST HEAD,  
VAMP INTRO TILL END



(BALLAD)

# JUNE IN JANUARY

231  
- LEO ROBIN/  
RALPH RAINGER

Handwritten musical score for "June in January" by Leo Robin and Ralph Rainger. The score is in 4/4 time, key of B-flat major (two flats). It consists of 16 measures across 8 staves. The notation includes various chords, triplets, and a "FINE" marking at the end.

Chords and markings:

- Staff 1: Ebmaj7, C7, F-7, triplet (Bb, Ab, Gb), G.
- Staff 2: Bb7, triplet (Bb, Ab, Gb), F-7, triplet (Bb, Ab, Gb), Bb7, G-7, C7, F-7, Bb7.
- Staff 3: 2. Ebmaj7, triplet (Bb, Ab, Gb), G7#5, G7, C-7, Ab7.
- Staff 4: C-7, D-7b5, G7, C-7.
- Staff 5: F7, F-7, Bb7, Ebmaj7, C7.
- Staff 6: F-7, triplet (Bb, Ab, Gb), Bb7, triplet (Bb, Ab, Gb), F-7, Bb7, triplet (Bb, Ab, Gb).
- Staff 7: Eb6.
- Staff 8: FINE.

(MED. UP SWING)  
♩ = 180

# JUMP MONK

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

(REPEAT UNTIL CUE)

[A] F- Dbmaj7 G-7b5 C7

8vb

SOLO

F- F7/Eb Db7 C7

(COLLECTIVE IMPROV)

Bb- Bb-/Ab G-7b5 Gb7

[B] Bb- Gbmaj7 C-7b5 F7

B $\flat$ -G $\flat$ maj7C-7 $\flat$ 5

F7

B $\flat$ -7A $\flat$ 7G-7 $\flat$ 5

C7

[A]

F-

D $\flat$ maj7  
8 $\flat$ bG-7 $\flat$ 5

C7

F-

D $\flat$ maj7  
8 $\flat$ bG-7 $\flat$ 5

C7

SOLO

F-

F $\flat$ /E $\flat$ D $\flat$ 7

C7

(COLLECTIVE IMPROV)

B $\flat$ -B $\flat$ -  
A $\flat$ G-7 $\flat$ 5G $\flat$ 7 (TO SOLOS)

(ENDING)

G $\flat$ maj7

(MED. BALLAD)

JUST ONE MORE CHANCE

- ARTHUR JOHNSTON

SAM COSLOW

Handwritten musical score for "Just One More Chance" in G major, 4/4 time. The score consists of 11 staves of music with various chords and a final double bar line.

Chords and musical notation:

- Staff 1: G<sup>major</sup>7, A<sup>-7</sup>, D<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>
- Staff 2: A<sup>-7</sup>, D<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>, G<sup>major</sup>7, E<sup>b</sup>7, A<sup>-7</sup>, D<sup>7</sup>
- Staff 3: 2. G<sup>6</sup>, E<sup>b</sup>7, D<sup>7</sup>#5, G<sup>6</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>major</sup>7
- Staff 4: A<sup>-7</sup>b5, D<sup>7</sup>, G<sup>major</sup>7, B<sup>-7</sup>b5, E<sup>7</sup>, A<sup>-7</sup>
- Staff 5: E<sup>-7</sup>, A<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>, G<sup>major</sup>7
- Staff 6: A<sup>-7</sup>, D<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>
- Staff 7: G<sup>6</sup>, E<sup>b</sup>7, D<sup>7</sup>#5, G<sup>6</sup>

(MED. SWING)

**LADY BIRD**

-TADD DAMERON

Cmaj7

F-7

Bb7



Cmaj7

Bb-7

Eb7



Abmaj7

A-7

D7



D-7

G7

Cmaj7

Eb7

Abmaj7

Db7



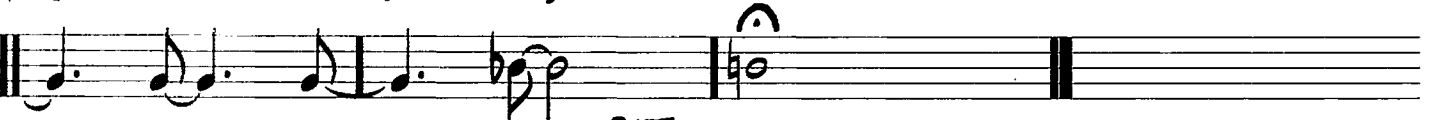
Cmaj7

Eb7

Abmaj7

Db7

C6/9

AFTER SOLOS,  
D.C. AL

RIT.

# KELO

-J.J. JOHNSON

(MED. UP SWING)

INTRO

Handwritten musical score for the introduction of "Kelo". The score is in 4/4 time and features a melodic line in the treble clef and a bass line in the bass clef. The key signature has three flats (Bb, Eb, Ab). The introduction consists of four measures. The first measure has a melodic line starting on Bb4 and a bass line starting on Bb3. The second measure has a melodic line starting on A4 and a bass line starting on A3. The third measure has a melodic line starting on G4 and a bass line starting on G3. The fourth measure has a melodic line starting on F4 and a bass line starting on F3. The score includes various chord notations: E7#9, A7b9, Bb7, Ebmaj7, A7#9/B, D7#5#9, Db7#5#9, C7#5#9, Bb-7, C7b9, F-7, D7#5(#9), G7#5, Abmaj7, Dbmaj7, D-7, E7#9/B, C7#9, and C7b9. There are also drum notations (DRUMS) and a triplet of eighth notes in the third measure of the first staff.

§ [A]

Handwritten musical score for the first section of "Kelo". The score is in 4/4 time and features a melodic line in the treble clef and a bass line in the bass clef. The key signature has three flats (Bb, Eb, Ab). The first section consists of two measures. The first measure has a melodic line starting on Bb4 and a bass line starting on Bb3. The second measure has a melodic line starting on A4 and a bass line starting on A3. The score includes various chord notations: F-, Bb-7, Ab, G-7b5, F, Eo7, C7b9, F-, F7/A, Bb-7, A7b9, Abmaj7, G7#9, E7#9, and A7b9. There is also a drum notation (DRUMS) and a triplet of eighth notes in the first measure of the second staff.

**[B]**  $A^b-7$   $D^b7$   $B^b-7$   $E^b7$

(TIME)

$A^b-9$   $D^b7$   $G-7$   $C7^b9$   $C7^{\#9}$

**[C]**  $F-$   $B^b-7 / A^b$   $G-7^b5 / F$   $E^o7$   $C7^b9$

$F-$   $F7 / A$   $B^b-7$   $A7^b9$   $A^bmi7$   $G7^{\#9}$   $E7^{\#9}$   $A7^b9$   $B^b7$

(4)

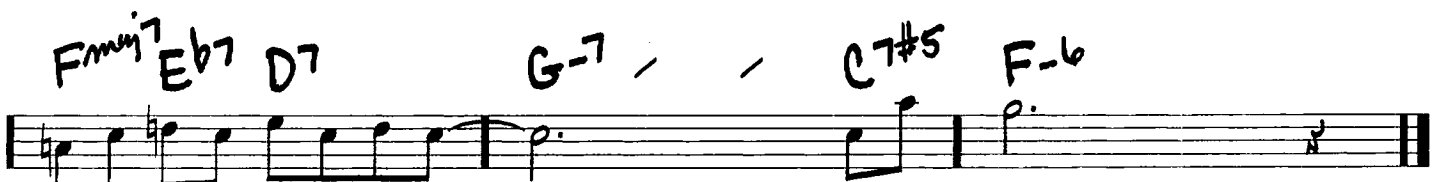
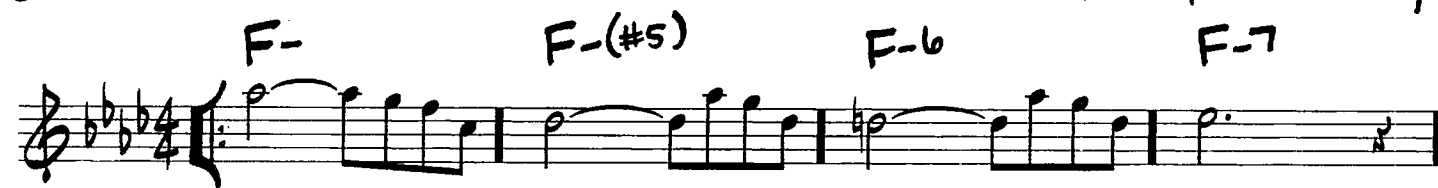
$E^bmi7$   $A7^{sus4} / B$   $C7^{sus4} / D$   $B7^{sus4} / C^{\#}$   $B^b7^{sus4} / C$   $(C7)$

(SOLO BREAK)-----

D.S. FOR SOLOS

# (SLOW BLUES) LADY SINGS THE BLUES

- HERBERT NICHOLS/BILLIE HOLIDAY



RIT. (LAST x)

FINE



(BALLAD)

# LAMENT

-J.J. JOHNSON

Handwritten musical score for "LAMENT" by J.J. Johnson. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The key signature has one flat (Bb). The score is divided into measures by vertical bar lines. Chords are written above the staff, and some measures contain triplets indicated by a '3' and a bracket. The score ends with a double bar line and the word "FINE".

Chords and measures shown:

- Measure 1: F-9
- Measure 2: Eb-7 Ab7
- Measure 3: Dbmaj7
- Measure 4: G-7b5 C7
- Measure 5: Fmaj7
- Measure 6: D-9
- Measure 7: G-7
- Measure 8: E-7b5 / A A7#9
- Measure 9: D- D-7 / C Bbmaj7
- Measure 10: A-7
- Measure 11: D-7
- Measure 12: G-7
- Measure 13: C7b9
- Measure 14: F-7 Bb7
- Measure 15: Eb-7 Ab7
- Measure 16: G-7b5
- Measure 17: C7b9
- Measure 18: F-9
- Measure 19: Eb-7 Ab7
- Measure 20: Dbmaj7
- Measure 21: G-7b5 C7
- Measure 22: Fmaj7
- Measure 23: D-9
- Measure 24: G-7
- Measure 25: E-7b5 / A A7#9
- Measure 26: D- D-7 / C Bbmaj7
- Measure 27: A-7
- Measure 28: D-7
- Measure 29: B-7b5
- Measure 30: Bb-7 Eb7
- Measure 31: Fmaj7 D-7
- Measure 32: G-7 C7
- Measure 33: F6 (D-7 G-7b5 C7b9)

FINE

(EVEN 8th)

-GIL EVANS

The first staff of music is in treble clef, key of D major (one sharp), and 4/4 time. It begins with a quarter rest, followed by a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4. This is followed by a repeat sign. After the repeat sign, there is a half note D4 with an 'E-7' chord symbol above it, which is sustained across the next two measures. The staff ends with a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4.

[illegible]

AFTER SOLOS, D.C. AL FINE  
(TAKE REPEAT)

# LAZY BIRD

(MED. UP)

A-7 D7 C-7 F7 F-7 Bb7

Ebmaj7 A-7 D7 Gmaj7 1. B-7 Bb7 2. A-7 Bb7

B-7 E7 Amaj7 Bb-7 Eb7

A-7 D7 Gmaj7 Ab-7 Db7

A-7 D7 C-7 F7 F-7 Bb7

Ebmaj7 A-7 D7 Gmaj7 B-7 Bb7

B-7 E7b9 A-7 D7b9

Gmaj7 C7b9 Fmaj7 Bb7b9

GRAD. RIT TO END

A7b9 Abmaj7 Db9#11

242

(MED. SLOW)

# LAZY RIVER

- HOAGY CARMICHAEL /  
SIDNEY ARODIN

Handwritten musical score for "Lazy River" in 4/4 time. The score consists of six staves of music. The key signature has one flat (Bb), and the time signature is 4/4. The melody is written in treble clef. Chords are indicated by letters above the staff.

Chords and notes for each staff:

- Staff 1: D7, Db7 C7, G7, Ab7 G7
- Staff 2: C7, Db7 C7, F, G7 C7, F6, A7
- Staff 3: D7, Db7 C7, G7, Ab7 G7
- Staff 4: Bb, Bb7, F, D7, G7, C7, F, D7
- Staff 5: G7, C7, F6, (A7)
- Staff 6: (Empty staff)

# (MED.) LIKE SOMEONE IN LOVE

243

-JIMMY VAN HEUSEN/JOHNNY BURKE

Handwritten musical score for "Like Someone in Love" (Medley). The score is written on a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various chords and musical notations.

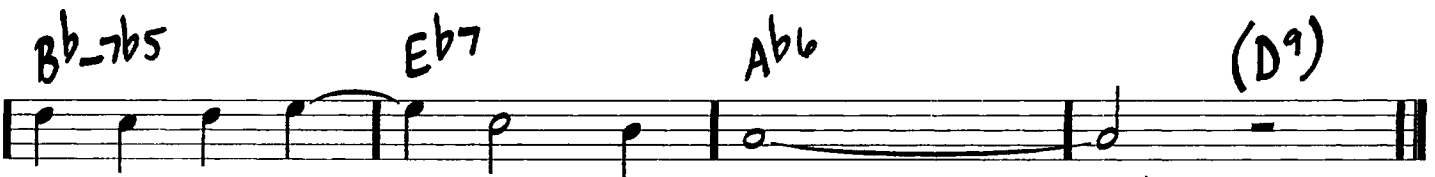
Chords and musical notations shown in the score:

- First line: Ebmaj7 / D C-7 / Bb F7/A Bb7/Ab G-7 C7
- Second line: F-7 Bb7 Ebmaj7 Bb-7 Eb7
- Third line: 1. Ab6 D-7 G7 Cmaj7
- Fourth line: C-7 F7 F-7 Bb7#5
- Fifth line: 2. Ab6 D-7 G7 Cmaj7 F#o7
- Sixth line: G-7 C7 F-7 Bb7 Eb6 (F-7 Bb7)

244

(FAST SWING)

# LIMEHOUSE BLUES

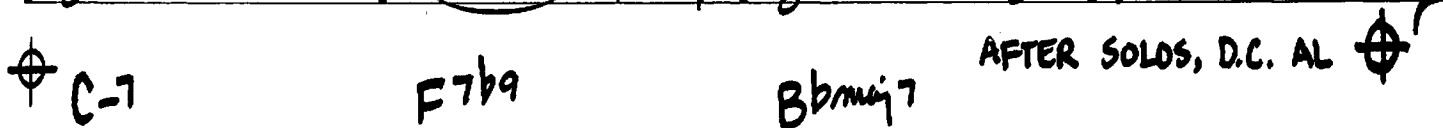
-PHILIP BRAHAM/  
DOUGLAS FURBER

(BOSSA)

# LITTLE BOAT

- ROBERTO MENESCAL/  
RONALDO BOSCOLI/  
BUDDY KAYE

245

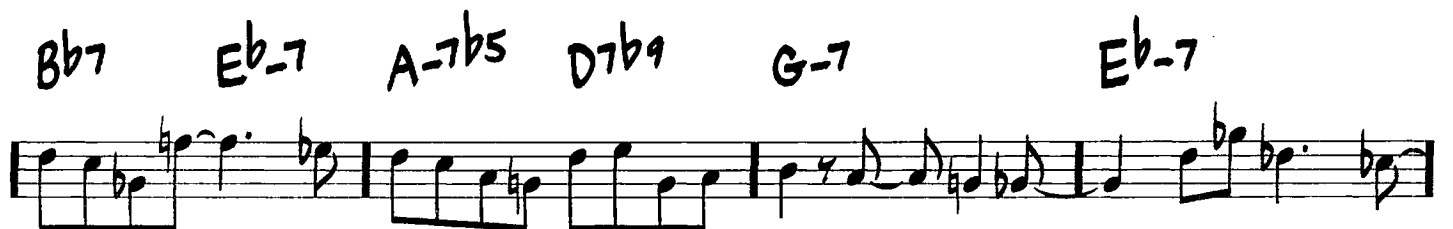
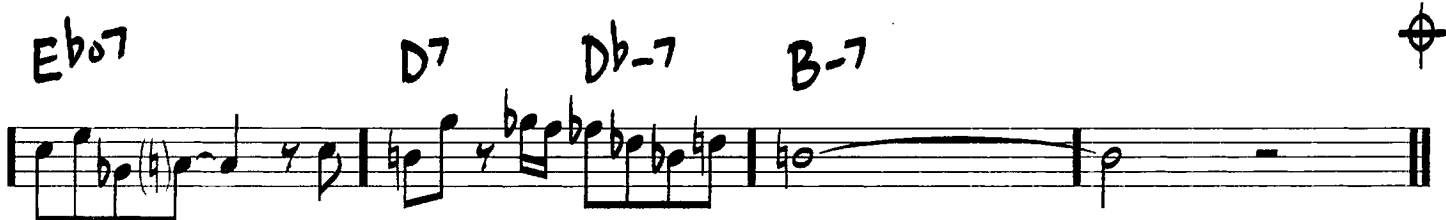
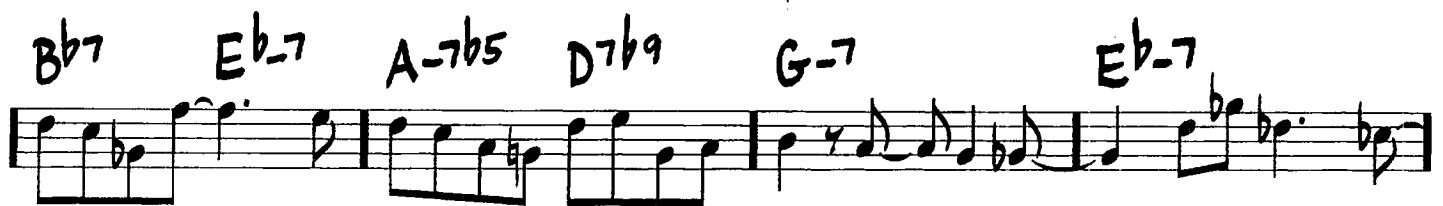
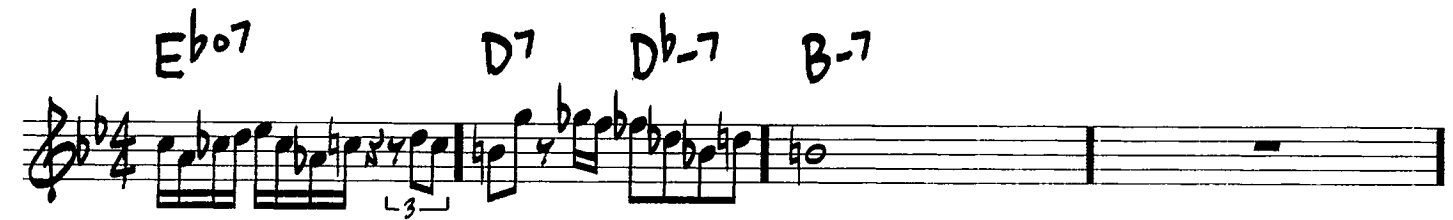


246

(MED.)

# LINES AND SPACES

-JBE LOVANO





Ab-7

Bb07

Cbmaj7



Eb07

D7

Db-7

B-7



A-7



(A-7)



AFTER SOLDS, D.C. AL

Eb07

D7

Db-7

B-7

A-7

G-7



248

(♩ = 120)

# LITHA

-CHICK COREA

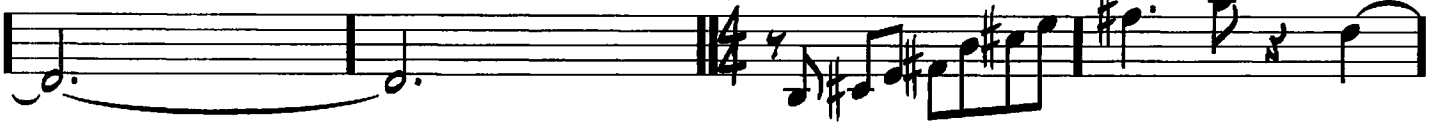
Dmaj7 C#-7 Bmaj7 Bb-7  
 Abmaj7 G-7 Fmaj7(#11)  
 (Fmaj7(#11)) Dmaj7  
 (Dmaj7) Ebmaj7  
 (Ebmaj7) Cmaj7  
 (Cmaj7) C-7/F  
 (C-7/F) B7#9

(B7#9)

(SWING)

E-7

(♩ = ♩)

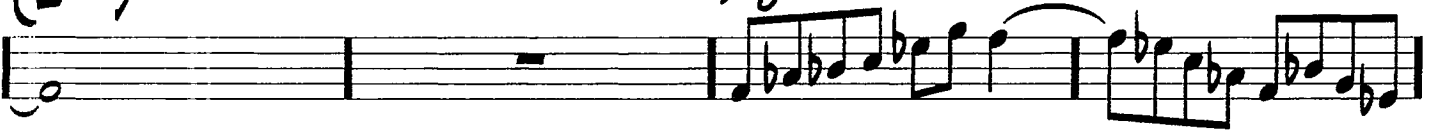


(E-7)



(E-7)

F<sup>-</sup>/B<sup>b</sup>



(F<sup>-</sup>/B<sup>b</sup>)



(F<sup>-</sup>/B<sup>b</sup>)

A-

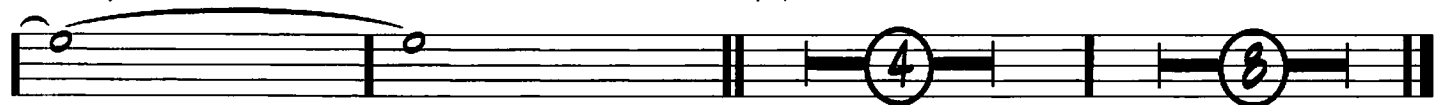


(A-)

SOLO

A-

E<sup>b</sup>7



(MED.)

# LITTLE WALTZ

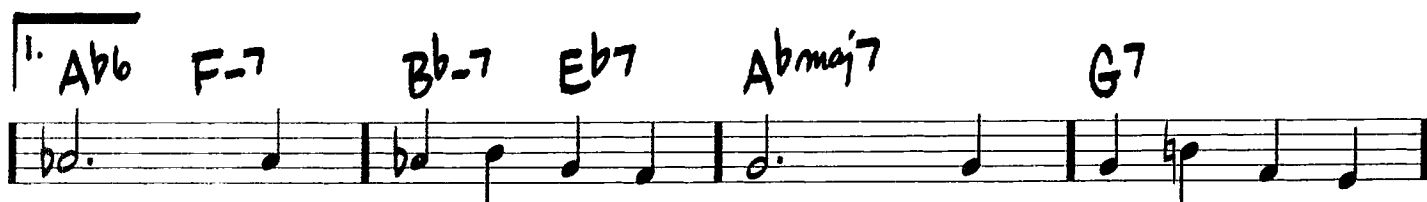
-RON CARTER

Handwritten musical score for "Little Waltz" by Ron Carter. The score is written on six staves in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 3/4 time signature. The music features a variety of chords including F-, C7/E, Eb-6, Dbmaj7, G7, C7, F-, C7, C7, F-, C7/E, F-/Eb, D-7b5, G7, C7, F7, Bb-7, Eb7, Ab, G7, C7, F, C7/E, Eb-6, Dbmaj7, G7, C7, and F. The notation includes eighth and quarter notes, rests, and repeat signs.

(BALLAD  
OR UP)

# LONG AGO (AND FAR AWAY)

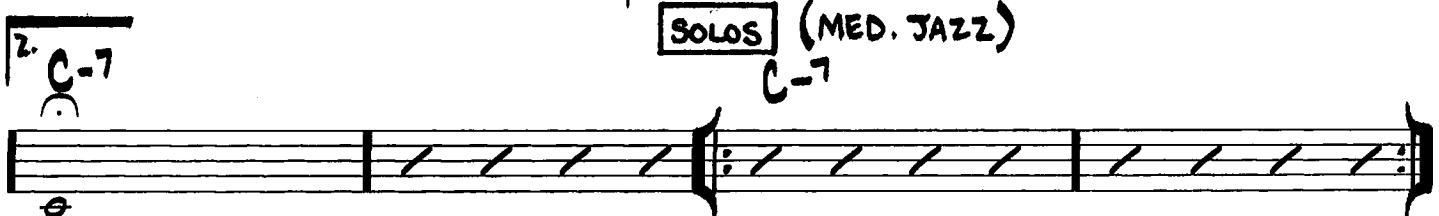
-SERGE KERN/IRA GERSHWIN



(BALLAD  
FREELY)

# LONNIE'S LAMENT

-JOHN COLTRANE



(BOSSA)

# LOOK TO THE SKY

**A**  $E^b \text{maj} 7$   $E^b-7$   $A^b 7$

$E^b \text{maj} 7$   $G-7$   $C 7^b 9$

$F-7$   $A^b-7$   $D^b 7$

$G-7$   $G^b 7$   $F-7$   $B^b 7 \#5$

**B**  $E^b \text{maj} 7$   $E^b-7$   $A^b 7$

$E^b \text{maj} 7$   $G-7$   $C 7^b 9$

$F-7$   $A^b-7$   $D^b 7$

$G^b \text{maj} 7$   $E \text{maj} 7 \#11$   $E^b \text{maj} 7$  AFTER SOLOS, D.C. AL

$E^b \text{maj} 7$   $G-7$   $C 7^b 9$   $F-7$   $E \text{maj} 7 \#11$   $E^b \text{maj} 7$

$A^b-7$   $D^b 7(b9)$   $G^b \text{maj} 7$   $E \text{maj} 7 \#11$   $E^b \text{maj} 7$

(MED. SLOW)

**LOVE IS THE SWEETEST THING**

-RAY NOBLE

Handwritten musical score for "Love is the Sweetest Thing" by Ray Noble. The score is written on a grand staff (treble and bass clefs) in 4/4 time, with a key signature of two sharps (F# and C#). The tempo is marked "MED. SLOW". The score consists of eight staves of music, with various chords and melodic lines. The chords are written above the staff, and the melody is written on the staff. The score includes a repeat sign with first and second endings. The chords are: D<sup>b</sup>, B<sup>-7</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>b</sup>, B<sup>-7</sup>, E<sup>7</sup>, A<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>, G<sup>major7</sup>, E<sup>-7</sup>, B<sup>-7</sup>, E<sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup>, A<sup>7</sup>, D<sup>b</sup>, B<sup>-7</sup>, F#<sup>-7</sup>, B<sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>major7</sup>, C#<sup>-7b5</sup>, F#<sup>7</sup>, B<sup>-7</sup>, E<sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>b</sup>, B<sup>-7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>b</sup>, B<sup>-7</sup>, E<sup>7</sup>, A<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>, G<sup>major7</sup>, E<sup>-7</sup>, B<sup>-7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>b</sup>.



# LUCKY SOUTHERN

- KEITH JARRETT

(BOSSA)

INTRO

Dmaj7

Dmaj7#5

Dmaj7add6

Dmaj7#5



Dmaj7

E7



Gmaj7

Bb7

A7

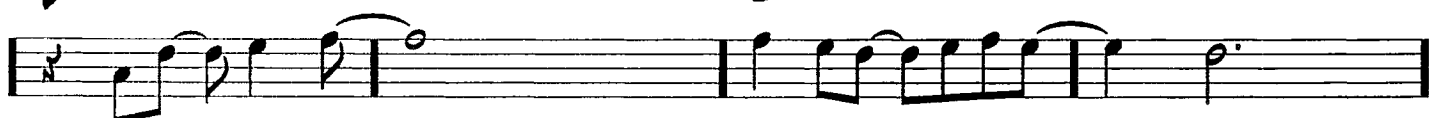
Dmaj7

Ebmaj7#11



Dmaj7

E7



Gmaj7

Bb7

A7

Dmaj7



F#-7

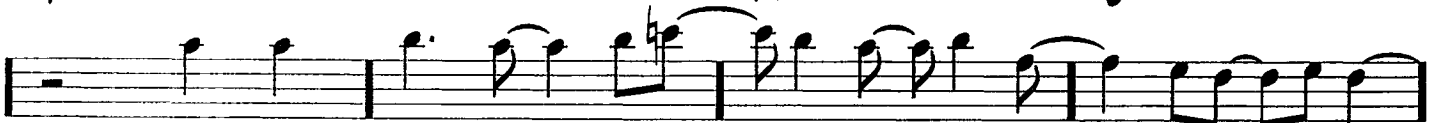
E-7



F#-7

A-7

D7



Gmaj7

G-7

D/F#

F07



E-7

Bb7

A7

Dmaj7

Ebmaj7#11



(MED.)

# LULLABY OF BIRDLAND

-GEORGE SHEARING/GEORGE DAVIS WEISS

F- D-7b5 G7b9 C7 F- D-7b5 Bb-7 Eb7  
 Abmaj7 F-7 Bb-7 Eb7 2. Abmaj7 G-7b5 C7  
 2. Abmaj7 Eb7 Abmaj7 F7 Bb-7  
 Bb-7 Eb7 Abmaj7 F7 Bb-7  
 Bb-7 Eb7 Abmaj7 C7 F- D-7b5 G7b9 C7  
 F- D-7b5 Bb-7 Eb7 Abmaj7 F-7 Bb-7 Eb7  
 Abmaj7 Eb7 Ab6  
 FINE

The musical score is written on a single staff in 4/4 time. The key signature has four flats (Bb, Eb, Ab, Db). The melody consists of eighth and quarter notes, with some measures containing rests. Chords are indicated above the staff, including F- (F major), D-7b5 (D minor 7 flat 5), G7b9 (G dominant 7 flat 9), C7 (C dominant 7), Bb-7 (Bb minor 7), Eb7 (Eb minor 7), Abmaj7 (Ab major 7), F-7 (F minor 7), G-7b5 (G minor 7 flat 5), F7 (F dominant 7), and Ab6 (Ab major 6). There are two first endings marked with a bracket and a '2.' above the staff, and a second ending marked with a bracket and a '2.' above the staff. The piece concludes with a double bar line and the word 'FINE'.

(MED. ROCK  
J = 14)

# THE MAGICIAN IN YOU

- KEITH JARRETT

## INTRO

Handwritten musical notation for the bass line of "The Sound of Silence" (BASS). The notation is on a single staff with a bass clef and a 4/4 time signature. The key signature is B-flat major (two flats). The melody consists of a series of eighth and quarter notes, with a repeat sign and the instruction "(PLAY 3x)" above the staff. The notation includes a double bar line and a final A7 chord marking.

Handwritten musical notation on a single staff, featuring various chords and a melodic line. The chords are labeled above the staff:  $C^\sharp - 7b5$ ,  $G - 7/C$ ,  $F$ ,  $E -$ ,  $D -$ ,  $D^\flat/C$ ,  $G/B$ , and  $C/B^\flat$ . The melody consists of eighth and quarter notes, with a triplet of eighth notes marked with a '3' under the first measure.

Aadd9 A/G  $\overline{1. D/F\#}$  / F C/E  $\overline{2. D/F\#}$  / F G $\frac{7}{C}$

**B**

F - F#-7B7

Bb Bb-7 / Eb

(LAST x)

FINE

SOLO **A** **A** **B**

(MED. BALLAD)

**LUSH LIFE**

-BILLY STRAYHORN

Handwritten musical score for "LUSH LIFE" by Billy Strayhorn. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and bar lines. Above the staff, there are handwritten chord symbols:  $D^b6$ ,  $C^b7$ ,  $D^b\text{maj}7$ ,  $C^b7$ ,  $D^b\text{maj}7$ ,  $E^b-7$ ,  $E^{\text{maj}7}$ ,  $G^b-7$ ,  $A^b-7$ ,  $D7$ ,  $D^b6$ ,  $D7$ ,  $1. D^b\text{maj}7$ ,  $D7(b5)$ ,  $2. D^b\text{maj}7$ ,  $G-7^b5$ ,  $C7$ ,  $F-$ ,  $F-6$ ,  $F-7$ ,  $F-6$ ,  $F-$ ,  $G-7$ ,  $G^b7^b5$ ,  $F-$ ,  $F-6$ ,  $F-7$ ,  $F-6$ ,  $F-$ ,  $E^o7$ ,  $E^b-7$ ,  $A^b7$ ,  $B7^b5$ ,  $B^b7$ ,  $E^b-7$ ,  $A7^b5$ ,  $E^b-7$ ,  $A^b7$ ,  $D^b6$ ,  $D7$ ,  $D^b6$ ,  $D7$ ,  $D^b6$ ,  $C7^b5$ ,  $B7$ ,  $E^{\text{maj}7}$ ,  $E^b7^{\#5}$ ,  $D7$ . There are also triplets indicated by a '3' over a bracket.

Db6 D7 Db6 D7 Db6 Db7 C7 Fmaj7 E7#5 Eb7

Ab6 Eb7#9 Ab6 E-7 A7 D6 D-7 G7 C6 B7 Bb7 A7 Ab7

Db6 D7 Db6 D7 Db6 C7b5 B7 Bb7

Eb-7 Gb-7 Cb7 A7 Ab7 Dbmaj7 Db-7 Gb7 Cbmaj7 F-7 Bb7

Eb-7 Gb-7 Cb7 A7#5 Ab7 Emaj7 Eb6 Dmaj7 G7 Eb-7 D7 Dbmaj7

Empty musical staves for practice or additional notation.

# MAHJONG

-WAYNE SHORTER

(MED.)

INTRO

(AFRO/LATIN)

F-11

E<sup>b</sup>9

F-11

E<sup>b</sup>9

HEAD

F-11

E<sup>b</sup>9

F-11

E<sup>b</sup>9

F-11

E<sup>b</sup>9

F-11

E<sup>b</sup>9D<sup>b</sup>ma<sup>9</sup>E<sup>b</sup>9D<sup>b</sup>ma<sup>9</sup>E<sup>b</sup>9D<sup>b</sup>ma<sup>9</sup>E<sup>b</sup>9D<sup>b</sup>ma<sup>9</sup>E<sup>b</sup>9(SWING)  
D7<sup>#9</sup>E<sup>b</sup>-7 Ab7D<sup>b</sup>ma<sup>9</sup>D<sup>b</sup>-7 G<sup>b</sup>7

(AFRO/LATIN)

F-11

E<sup>b</sup>9

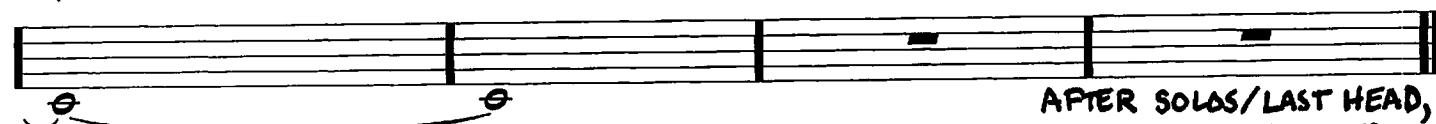
F-11

E<sup>b</sup>9

F-11

E<sup>b</sup>9

F-11

E<sup>b</sup>9AFTER SOLOS/LAST HEAD,  
VAMP INTRO TILL END

(MED.  
EVEN 8ths)

# MAIDEN VOYAGE

-HERBIE HANCOCK

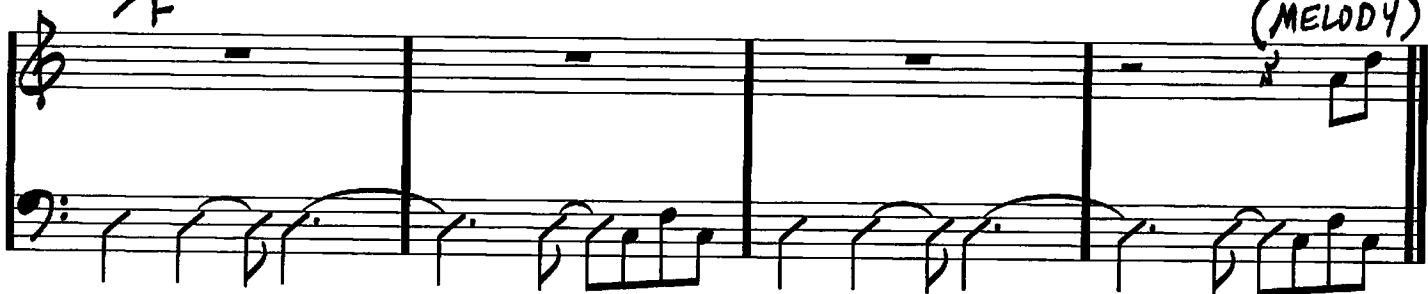
INTRO

A-7/D



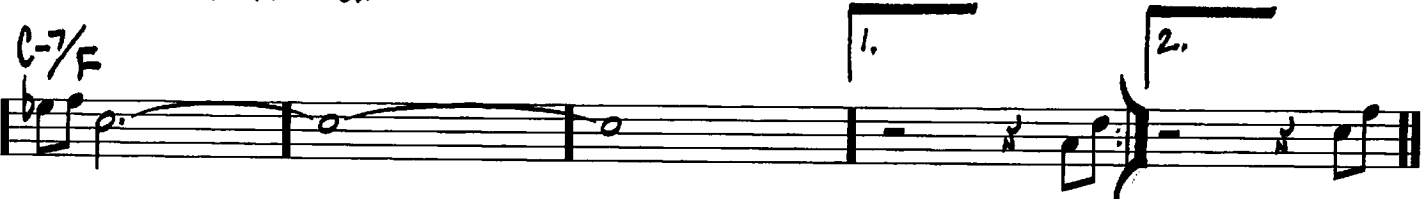
C-7/F

(MELODY)



A-7/D

CONT. RHYTHM SIM.



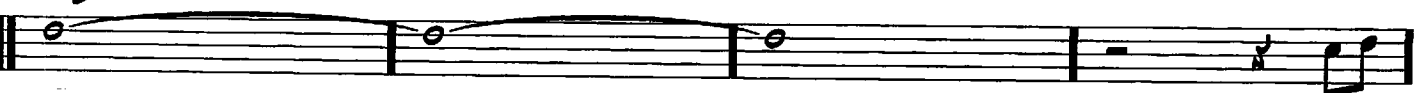
Bb-7/Eb



Ab-7/Db



A-7/D



C-7/F



AFTER SOLDS, LAST HEAD,  
VAMP INTRO TILL END

262

(MED.  
EVEN 8/15)

# A MAN AND A WOMAN

## (UN HOMME ET UNE FEMME)

- FRANCIS LAI /

PIERRE BARON /

JERRY KELLER

Handwritten musical score for "A Man and a Woman" (Un Homme et une Femme). The score is written on ten staves, each with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. Chord symbols are written above the staves, including Dmaj7, C#7, Cmaj7, F#-7, B7, Emaj7, D-7, G7b9, Cmaj7, D-7, G7, Cb, F#-7, B7, Emaj7, E-7, A7, Dmaj7, and N.C. (No Chord). The score is marked with a tempo of "MED." and a time signature of "EVEN 8/15".



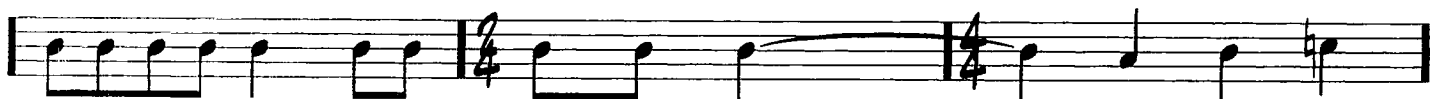
Dmaj7



C#7



Cmaj7

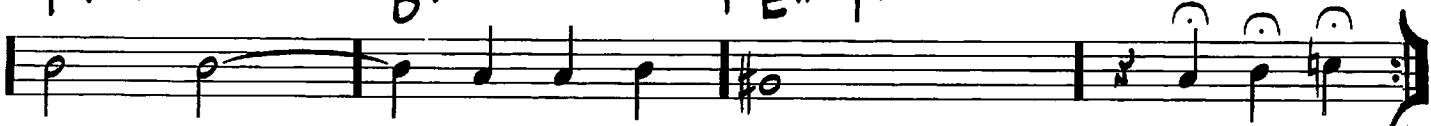


F#-7

B7

1. E<sup>b</sup>maj7

N.C.

2. E<sup>b</sup>maj7

F#-7

B7

E<sup>b</sup>maj7

F#-7

B7

E<sup>b</sup>maj7E<sup>b</sup>maj7

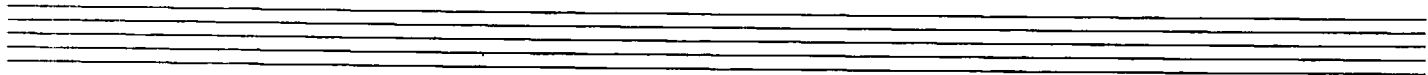
Dmaj7



1.

E<sup>b</sup>maj7

2.

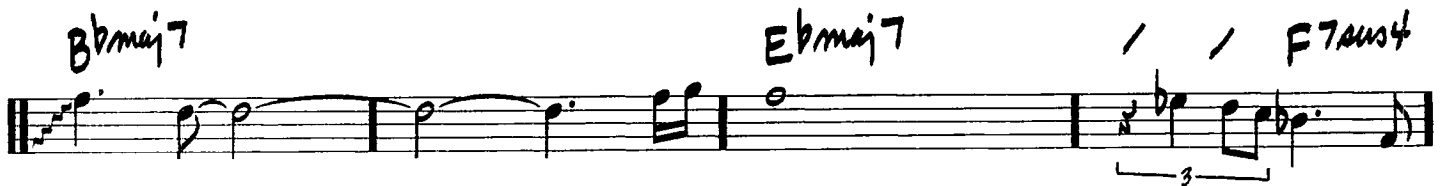
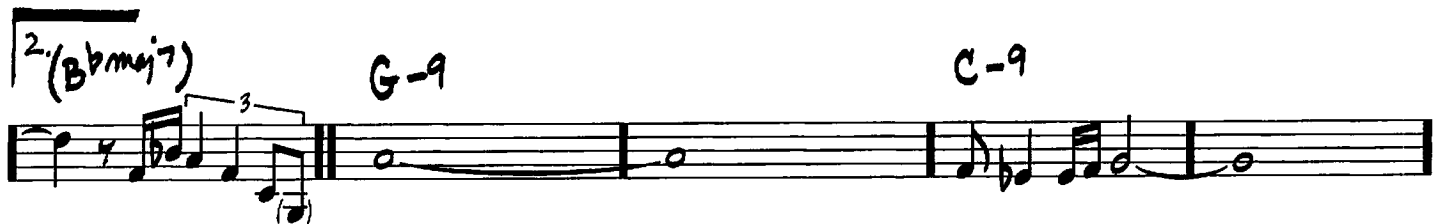
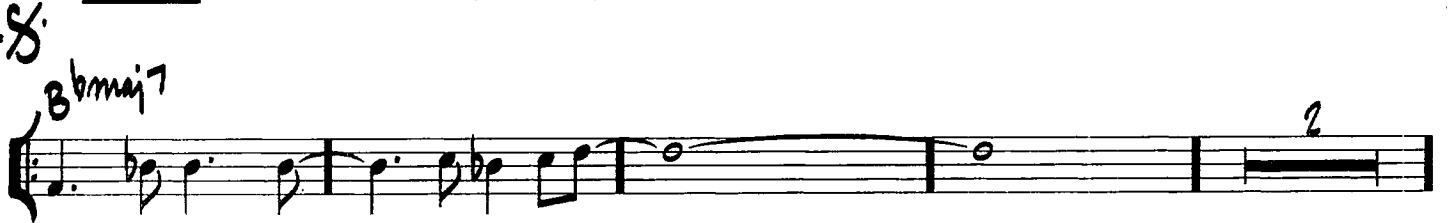
E<sup>b</sup>maj7E<sup>b</sup>maj7

264

(ROCK)  
♩ = 152

# MAN IN THE GREEN SHIRT


-JOE ZAWINUL



G- Db/Eb Eb/F Bb Eb- F7b9 Bbmaj7



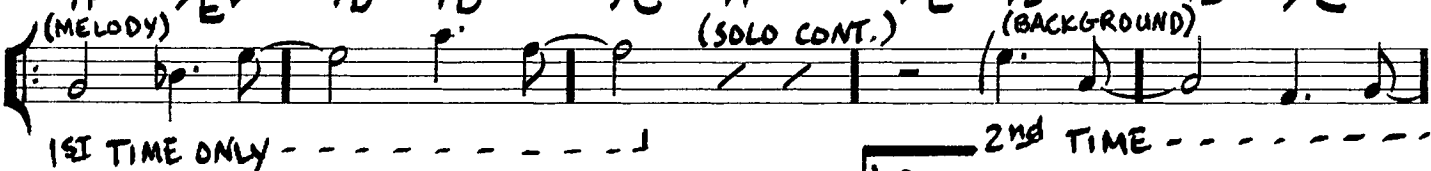
8VA- E7sus4 SOLO (HALF-TIME FEEL) E7sus4



ON CUE: C/F Bb/Eb C/D A/B Bb/C C/F Bb/Eb C/D A/B Bb/C

(MELODY) (SOLO CONT.) (BACKGROUND)

1st TIME ONLY 2nd TIME



C/Bb Bb/Eb C/D A/F# Bb/G C 1., 2. Bb/Eb C/A A/B Bb/C


3. Bb/Eb C Bb F G- F G- F6

(SOLD ENDS)



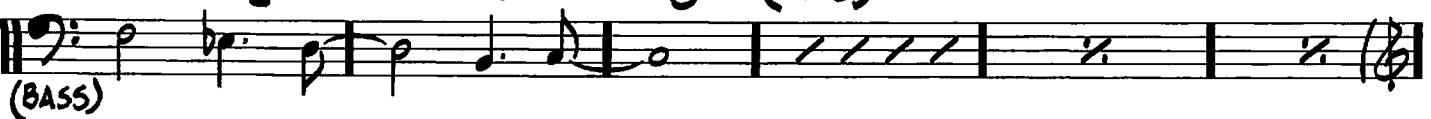
Bb F G- / / F Bb6 (END HALF-TIME FEEL) Bbmaj7

D.S. AL

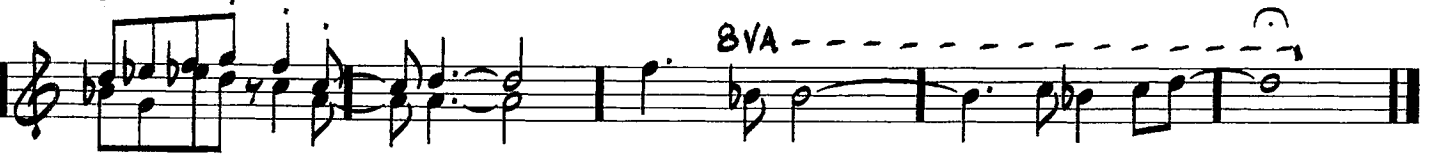


ON CUE: C/F Bb/Eb C/D A/B Bb/C (Bb/C)

(BASS)



Bbmaj7 8VA- E7sus4



# MEDITATION

(MEDITACAO)

-ANTONIO CARLOS JOBIM/  
NEWTON MENDONCA/  
NORMAN GIMBEL

(BOSSA)

**A** C<sup>6</sup> B<sup>7</sup> <sup>trans 4</sup> B<sup>7</sup>

C<sup>6</sup> E-<sup>7</sup> A<sup>7</sup> <sup>#5</sup>

D-<sup>7</sup> F-<sup>7</sup> B<sup>b7</sup>

E-<sup>7</sup> A<sup>7</sup> <sup>#5</sup> D-<sup>7</sup> G<sup>7</sup> <sup>#5</sup>

**B** F<sup>ma</sup> <sup>7</sup> F-<sup>7</sup> B<sup>b7</sup>

E-<sup>7</sup> E<sup>b</sup> <sup>o7</sup> D-<sup>7</sup> G<sup>7</sup> <sup>#5</sup>

**A** C<sup>6</sup> B<sup>7</sup> <sup>trans 4</sup> B<sup>7</sup>

C<sup>6</sup> E-<sup>7</sup> A<sup>7</sup> <sup>#5</sup>

D-<sup>7</sup> F-<sup>7</sup> B<sup>b7</sup>

E-<sup>7</sup> A<sup>7</sup> <sup>#5</sup> D-<sup>7</sup> G<sup>7</sup> C<sup>6</sup> (G<sup>7</sup> <sup>#5</sup>)

(LATIN)

# MEMORIES OF TOMORROW

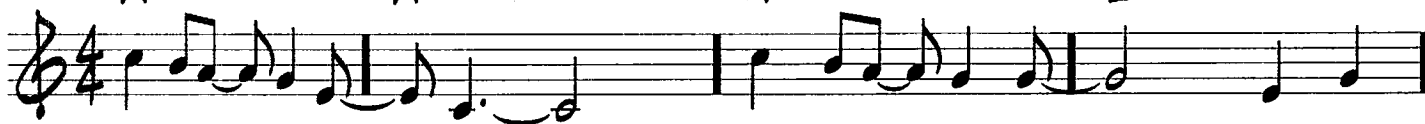
- KEITH JARRETT

A-

A-(maj 7)

A-7

E-7



Fmaj7

F#o7

Cmaj7 / G

G7sus4

Cmaj7



Dmaj7 / F#

Fmaj7

Cmaj7 / E

Ebmaj7

A7



Abmaj7

F-7

Bb7sus4

Cmaj7



B-7

Bb7

A-

F- / Ab

Cmaj7 / G

Dmaj7 / F#

Fmaj7



Cmaj7 / G

G7sus4

C

(B-7 Bb7)



(MED.)

**MICHELLE**

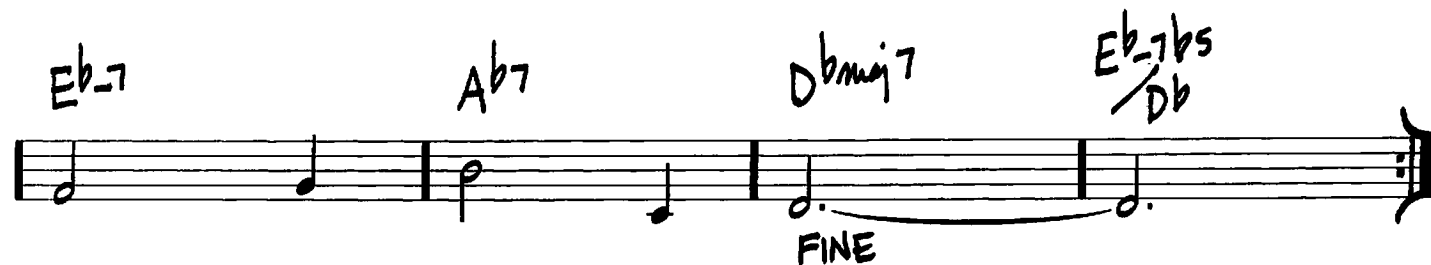
-JOHN LENNON/PAUL MCCARTNEY

Handwritten musical score for "MICHELLE" by John Lennon and Paul McCartney. The score is written on ten staves, alternating between treble and bass clefs. It includes various musical notations such as notes, rests, and triplets. Chord symbols are written above or below the notes, including F, B $\flat$ -7, E $\flat$ 6, D07, C, B07, F-, A $\flat$ 7, D $\flat$ , C7, F-/E, F-/E $\flat$ , F-/D, D $\flat$ ma $\flat$ 7, and C. The score includes a key signature change to one flat (B $\flat$ ) and a common time signature change. A "SOLO" section is marked with a double bar line and a repeat sign. The piece concludes with a final chord of F and a repeat instruction.

REPEAT AS DESIRED (LAST TIME)

(MED.)

## MIDNIGHT MOOD



270

(2104  
EVEN 8ms)

## MIDWESTERN NIGHTS DREAM

-PAT METHENY

**A**  $\text{B}^{-9}$   $\text{G}^{\text{maj}9}$   $\text{E}^{-7\text{sus}4}$

$\text{B}^{-9}$   $\text{G}^{\text{maj}9}$   $\text{E}^{-7\text{sus}4}$

**B**  $\text{C}^{\#-7}$   $\text{B}^{\text{maj}7(\text{add}6)}$   $\text{B}^{\flat-9}$   $\text{F}^{-}/\text{A}^{\flat}$   $\text{G}^{-9}$   $\text{B}^{\flat-9}$   $\text{G}^{\flat\text{maj}7(\text{add}6)}$

$\text{A}^{\flat-7}$   $\text{G}^{\flat}/\text{B}^{\flat}$   $\text{B}^{\text{maj}7(\text{add}6)}$   $\text{E}^{\text{maj}7\#11}$





VAMP FOR SOLOS



AFTER SOLOS, D.S. AL

B<sup>-9</sup> G<sup>maj9</sup>B<sup>-9</sup> G<sup>maj9</sup>

REPEAT AND FADE



(MED. SLOW)

# MILANO

-JOHN LEWIS

Handwritten musical score for "MILANO" by John Lewis. The score is written in 4/4 time and includes various chords and melodic lines.

Chords and notation shown in the score:

- First system: D-7 G7 Cmaj7 A-7 D-7 G7 C7 F#7
- Second system: Fmaj7 D-7 G7 E-7 A7b9 D-7 G7 Cmaj7 A7b9 G-7 C7
- Third system: Fmaj7 F-7 E-7 A-7 D-7 G7 C7 G-7 C7#5
- Fourth system: Fmaj7 F-7 E-7 A-7 F#-7b5 B7b9 E-7 A7b9
- Fifth system: D-7 G7 Cmaj7 A-7 D-7 G7 C7 F#7
- Sixth system: Fmaj7 D-7 G7 E-7 A7b9 D-7 G7b9 C6 (A7#5)

AFTER SOLDS, D.C. AL

Handwritten musical score for "MILANO" by John Lewis, continuing from the previous system.

Chords and notation shown in the score:

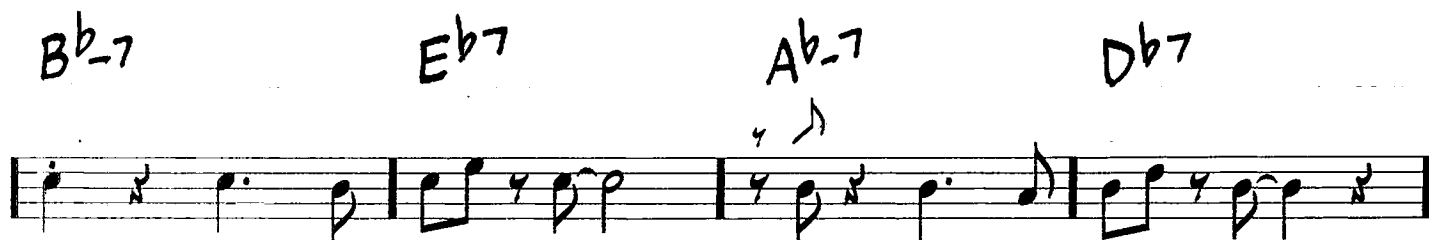
- Seventh system: E-7 A7#5 A7 D-7 G7b9 C6

RIT.

# MINORITY

-GIGI GRACE

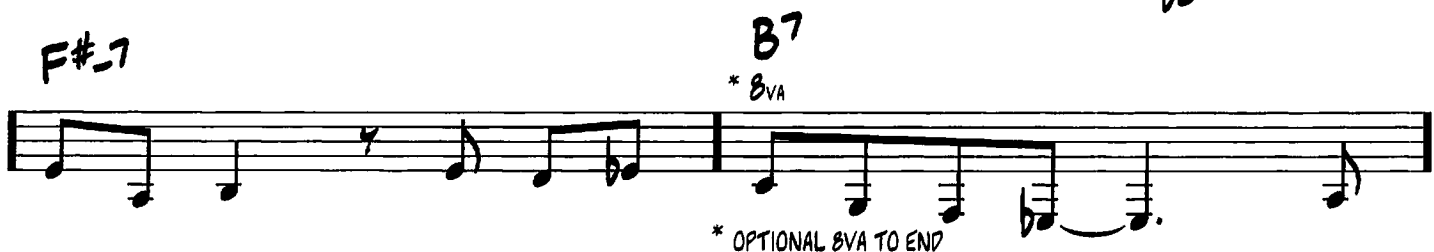
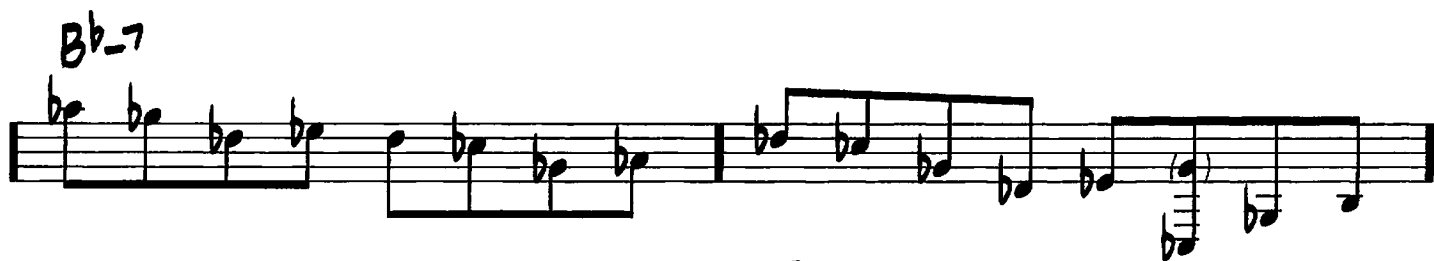
(MED. UP SWING)



(MED.)

## MISS ANN

-ERIC DOLPHY



(UP  
♩=220)**MISSOURI UNCOMPROMISED**

-PAT METHENY

**A** A

Chords:  $B^b/A$ ,  $D^b/A^b$ ,  $E^b/G$ ,  $D/F^\#$ ,  $E$ ,  $E/D$ ,  $A$

**B**  $C^\#-9$   $D^{maj}9$   $C^\#-9$   $D^{maj}9$   $B^b/A$

Measures 5-8 are marked with diagonal lines, indicating a continuation or improvisation.

**C** A

Chords:  $B^b/A$ ,  $D^b/A^b$ ,  $E^b/G$ ,  $D/F^\#$ ,  $E$ ,  $E/D$ ,  $A$

Measure 4 ends with the text "LAST TIME TO" and a double bar line.

$\oplus$  N.C.  
UNISON

Measure 4 ends with the text "Apm 4" and a double bar line.

276

(BRIGHT JAZZ)

# MR. P.C.

-JOHN COLTRANE

C-

F-

C-

A<sup>b</sup>7

G<sup>7</sup>

C-

(BALLAD)

# MISTY

Handwritten musical score for "Misty" by Erroll Garner. The score is written on ten staves in 4/4 time, featuring various chords and triplets. The key signature has two flats (Bb and Eb).

Chords and musical notation across the staves:

- Staff 1: Ebmaj7, Bb-7, Eb7, Abmaj7 (with triplets)
- Staff 2: Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7 (with triplets)
- Staff 3: 1. G-7, C7, F-7, Bb7; 2. Eb6, Db9, Ebmaj7 (with triplets)
- Staff 4: Bb-7, Eb7b9, Abmaj7 (with triplets)
- Staff 5: A-7, D7, F7, G-7, C7b9, F-7, Bb7
- Staff 6: Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7 (with triplets)
- Staff 7: Ebmaj7, C-7, F-7, Bb7, Eb6, (C-7, F-7, Bb7) (with triplets)

(BALLAD  
♩ = 72)

# MIYAKO

- WAYNE SHORTER

Handwritten musical score for "MIYAKO" by Wayne Shorter. The score is written on a grand staff with treble and bass clefs. It consists of 16 measures of music, each with a handwritten chord symbol above it. The chords are: E-7/A, A7, C#-7/F#, E-7, Eb-7, D-7, G7b5, Cmaj7, A-7, G-7, Fmaj7, E7#9, Amaj7, A-7, Ab-7, G7b5, F#-7b5, B7b9, E-7b5, A7b9, D-7, C-7, B-7, E7, Bb-7, Eb7, B-7, 1. E7b9, 2. E7b9. The music includes various note values, rests, and phrasing slurs. A repeat sign is at the end of the 16th measure.

REPEAT HEAD IN  
AFTER SOLOS, TAKE 2ND ENDING



(MED. SLOW)

**MOOD INDIGO**-DUKE ELLINGTON/IRVING MILLS/  
ALBANY BIGARD**A**

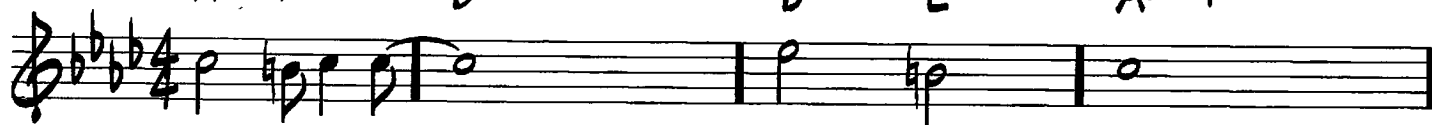
Abmaj7

Bb7

Bb-7

Eb7#5

Abmaj7



Bb7

E7

B-7

E7

Eb7



Ab7

Eb-7

Ab7

Db6

Gb7

Eb7#5



Abmaj7

Bb7

Bb-7

Eb7#5

Abmaj7

**B**

Abmaj7

F7

Bb7

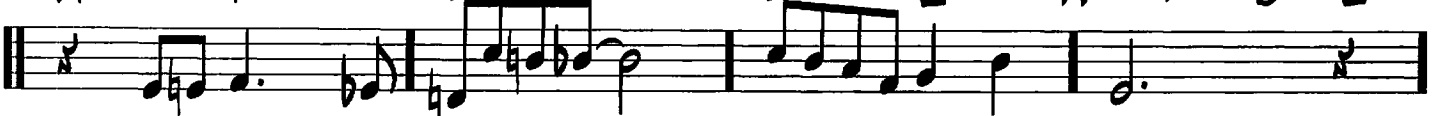
Bb-7

Eb7

Abmaj7

Bb-7

Eb7



Abmaj7

F7

Bb7

E7

Eb7

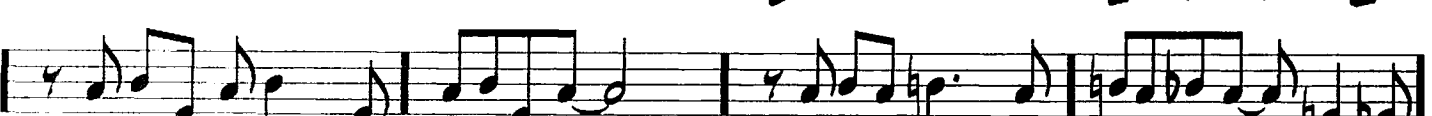


Ab7

Db7

E7

Eb7



Abmaj7

F7

Bb7

Bb-7

Eb7

Ab6

(Bb-7 Eb7)



(UP)

MOMENT'S NOTICE

-JOHN COLTRANE

**A**

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7  
 D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7  
 C-7 Bb-7 Eb7 Abmaj7 Db7  
 G-7 C-7 F-7 Bb7 Eb/Bb F/Bb  
 G-/Bb F-/Bb Eb/Bb F-/Bb G-/Bb F-/Bb Eb N.C. (FILL -----)

**B**

%

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7  
 D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7  
 C-7 Bb-7 Eb7 Abmaj7 Db7  
 1. G-7 C7 Ab-7 Db7 Gbmaj7 F-7 Bb7

2.  $G-7$   $C7$   $F-7$   $Bb7$   $E^b/Bb$   $F-/Bb$

$G-/Bb$   $F-/Bb$   $E^b/Bb$   $F-/Bb$   $G-/Bb$   $F-/Bb$

$E^b$  (SOLO BREAK) -----

SOLOS ON  $\boxed{B}$ , TAKE REPEAT  
CHORDS PLAYED ON BEAT  
AFTER SOLOS, D.S. AL  $\oplus$

$\oplus$   $E^b7\#9$

# MOONCHILD

- KEITH JARRETT

(BALLAD)

First system of musical notation (treble clef, 4/4 time, key signature of three sharps). The melody is written in the first four measures. Below the staff, the corresponding chords are written: C#7, F#7, G#7, G#-7, E-7, C#-7, and G#-7.

Second system of musical notation (treble clef, 4/4 time, key signature of two flats). The melody is written in the first four measures. Below the staff, the corresponding chords are written: D-7, E7b9, A-7, F-7, Bb7, A-7, E-||, and E-7. A double bar line with a circle and a cross symbol is placed above the staff after the fourth measure.

HEAD PLAYED ONCE - THEN TO SOLDS  
LAST SOLD, D.C. AL

⊕ (FILL) ☺

Third system of musical notation (treble clef, 4/4 time, key signature of two flats). The melody is written in the first four measures. Below the staff, the corresponding chords are written: E-||. A double bar line with a circle and a cross symbol is placed above the staff after the fourth measure.

# THE MOST BEAUTIFUL GIRL IN THE WORLD

(FAST  
WALTZ)

-RICHARD RODGERS/LORENZ  
HART

Handwritten musical score for "The Most Beautiful Girl in the World" by Richard Rodgers and Lorenz Hart. The score is written in 3/4 time and includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the staff, including Fmaj7, F07, Ab07, G-7, C7, G-6, A-7, C7, C-, A-7b5, D7, D-7, G7, G-7, C7, G7, G-7, C7, D7, D-7, G7, G-7 (TAKE 2ND ENDING), G7/C, F6, (D-7), G-7, and C7. The score is divided into two main sections, 1. and 2., with a double bar line indicating a repeat. The key signature is one flat (Bb). The score ends with a double bar line and a key signature change to one sharp (F#).

SOLD ON ENTIRE FORM

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(BALLAD)

**MY BUDDY**-WALTER DONALDSON/  
GUS KAHN

Handwritten musical score for "My Buddy" in G major, 4/4 time. The score consists of five staves of music with various chords and a repeat sign.

**Staff 1:** Chords: G<sup>major</sup>7, G<sup>#</sup>7, A<sup>-</sup>7, D<sup>7</sup>. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

**Staff 2:** Chords: G<sup>6</sup>, B<sup>b</sup>7, A<sup>-</sup>7, D<sup>7</sup>. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

**Staff 3:** Chords: G<sup>6</sup>, G<sup>7</sup>/F, E<sup>7</sup>. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

**Staff 4:** Chords: A<sup>-</sup>7, A<sup>7</sup> (first ending), A<sup>-</sup>7, D<sup>7</sup>. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

**Staff 5:** Chords: 2<sup>nd</sup> D<sup>7</sup>, G<sup>6</sup>. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

# MY FAVORITE THINGS

285

- RICHARD RODGERS/  
OSCAR HAMMERSTEIN II

Handwritten musical score for "My Favorite Things" in G major, 3/4 time. The score consists of 12 staves of music with various chords written above the notes. The chords include E-7, F#-7, Cmaj7, Gmaj7, A-7, D7, F#-7b5, B7, Ema7, F#-7, Ama7, A-7, D7, Gmaj7, Cmaj7, F#-7b5, B7b9, E-7, F#-7b5, B7, E-7, Cmaj7, A7, Gmaj7, Cmaj7, D7, Gb, Cmaj7, Gb, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7, and (END) E-7. The score ends with a double bar line.

D.C. FOR SOLOS

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(BALLAD)

**MY FOOLISH HEART**- VICTOR YOUNG /  
NED WASHINGTON

$\text{S}\frac{1}{2}$   $\text{Bbmaj}^7$   $\text{Ebma}^7$   $\text{D}^7$   $\text{G}^7$   $\text{C}^7$   $\text{C}^7/\text{Bb}$   
 $\text{E}^7/\text{A}$   $\text{A}^7$   $\text{D}^7$   $\text{D}^7\#9$   $\text{G}^7$   $\text{Db}^7$   $\oplus$   $\text{C}^7$   
 $\text{C}^7\text{b}5$   $\text{F}^7\text{b}9$   $\text{Bbmaj}^7$   $\text{F}^7$   $\text{Bb}^7$   $\text{Ebma}^7$   
 $\text{A}^7\text{b}5$   $\text{D}^7$   $\text{G}^7$   $\text{G}^7/\text{F}$   $\text{E}^7\text{b}5$   $\text{A}^7\text{b}9$   $\text{D}^7$   $\text{G}^7\#5$   
 $\text{C}^7$   $\text{F}^7$   $\text{D.S. AL } \oplus$   
 $\oplus$   $\text{C}^7$   $\text{C}^7/\text{Bb}$   $\text{A}^7\text{b}5$   $\text{D}^7$   $\text{G}^7$   $\text{Eb}^7$   $\text{Ab}^7$   
 $\text{Bbmaj}^7$   $\text{Ebma}^7$   $\text{Ab}^7\text{b}5$   $\text{G}^7$   $\text{C}^7$   $\text{G}^7\#9$   $\text{C}^7$   $\text{C}^7\#5$   $\text{F}^7\text{b}9$   $\text{F}^7$   
 $\text{Bb}^6$  ( $\text{G}^7$   $\text{Gbma}^7$   $\text{F}^7$ )  
 (SOLOS ON ENTIRE FORM)



# MY FUNNY VALENTINE

(BALLAD)

-RICHARD RODGERS/LORENZ HART

Chords written above the staff:

C- C-(maj7) C-7 C-6

Chords written below the staff:

Abmaj7 F-7 D-7b5 G7b9

C- C-(maj7) C-7 C-6

Abmaj7 F-7 F-7b5 Bb7(b9)

Ebmaj7 F-7 G-7 F-7 Ebmaj7 F-7 G-7 F-7

Ebmaj7 G7 C- Bb-7 A7 Abmaj7 D-7b5 G7b9

C- C-(maj7) C-7 C-6

Abmaj7 D-7b5 G7b9 C- Bb-7 A7(#11)

Abmaj7 F-7 Bb7(b9) Eb6 (D-7b5 G7b9)

C-

(BALLAD)

**MY ONE AND ONLY LOVE**-GUY WOOD/  
ROBERT MELLIN

Handwritten musical score for "My One and Only Love" in 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are written above the staves, and the melody is written on the staves. The key signature is one sharp (F#), and the time signature is 4/4.

Chords and melodic lines are as follows:

- Staff 1:  $C^{maj7} C/B$   $A-7 A-7/G$   $D^7/F\#$   $G^7/F$   $C/E$   $F^{maj7}$   $G^7$   $E-7 A^7$
- Staff 2:  $D-7$   $B-7b5$   $E^7\#9$   $A-7$   $D^7$   $D-7$   $G^7$   $E-7 A^7$   $D-7 G^7$
- Staff 3:  $D-7$   $G^7$   $C^6$   $F\#-7b5$   $B^7$   $E-$   $F\#-7$   $B^7$
- Staff 4:  $E-$   $F\#-7$   $B^7$   $E-$   $E/D\#$   $E/D$   $E/C\#$
- Staff 5:  $D-7$   $A^7$   $D-7$   $G^7$   $C^{maj7} C/B$   $A-7 A-7/G$   $D^7/F\#$   $G^7/F$
- Staff 6:  $C/E$   $F^{maj7}$   $G^7$   $E-7 A^7$   $D-7$   $B-7b5$   $E^7\#9$   $A-7$   $D^7$
- Staff 7:  $D-7$   $G^7b9$   $C^6$   $(D-7 G^7)$

The score ends with the word "FINE" below the final staff.

# MY ROMANCE

- RICHARD RODGERS / LORENZ HART

(MEDIUM  
OR BALLAD)

Handwritten musical score for "My Romance" by Richard Rodgers and Lorenz Hart. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The notation includes various musical symbols such as notes, rests, and bar lines. Above the staves, handwritten chord progressions are provided for each measure. The chords include Bbmaj7, C-7, D-7, Dbmaj7, C-7, F7, Bbmaj7, D7, G-7, G-7(maj7), G-7, G7, C-7, F7, Bbmaj7, Bb7, Ebmaj7, Ab7, Bbmaj7, Bb7, Ebmaj7, Ab7, Bbmaj7, E-7b5, A7b9, D-7, Ab7, G-7, C7, C-7, F7, Bbmaj7, Bb7, Ebmaj7, G7, C-7, C-Bb, A-7b5, D7, G-7, Gb7, Bbmaj7/F, G-7, C-7, F7, Bb6, and (C-7 F7). The score concludes with a double bar line and the word "FINE".

(MED. BALLAD)

**MY SHINING HOUR**- HAROLD ARLEN/  
JOHNNY MERCER

Handwritten musical score for "My Shining Hour" in E-flat major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. Chords are written above the notes.

Chords and notes across the staves:

- Staff 1:  $E\flat maj7$ ,  $F-7$ ,  $B\flat7sus4$ ,  $E\flat maj7$ ,  $F-7$ ,  $B\flat7$
- Staff 2:  $E\flat maj7$ ,  $F-7$ ,  $G-7$ ,  $C7\sharp5$ ,  $F-7$ ,  $B\flat7$ ,  $D-7b5$ ,  $G7b9$
- Staff 3:  $C-7$ ,  $A-7b5$ ,  $D-7b5$ ,  $G7$
- Staff 4:  $C-7$ ,  $F7$ ,  $F-7$ ,  $B\flat7$
- Staff 5:  $B\flat-7$ ,  $E\flat7$ ,  $A\flat maj7$
- Staff 6:  $A\flat-7$ ,  $D\flat7$ ,  $G-7\sharp5$ ,  $C7\sharp9$ ,  $F-7$ ,  $B\flat7$
- Staff 7:  $E\flat maj7$ ,  $F-7$ ,  $B\flat7sus4$ ,  $E\flat maj7$ ,  $F-7$ ,  $G-7$ ,  $C7$
- Staff 8:  $A\flat maj7$ ,  $F-7$ ,  $B\flat7$ ,  $E\flat6$ ,  $(F-7 B\flat7)$
- Staff 9: (Final measure with a double bar line)

(BALLAD)

MY SHIP

-KURT WEILL/IRA GERSHWIN

F<sup>6</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>#o7</sup> G<sup>7</sup> C<sup>7</sup>  
 F<sup>6</sup> D<sup>7</sup> G<sup>-7</sup> A<sup>7</sup> <sup>2.</sup> D<sup>-7</sup> G<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>  
<sup>2.</sup> D<sup>-7</sup> G<sup>7</sup> C<sup>7</sup><sub>sus4</sub> F<sup>6</sup> G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>  
 G<sup>-7</sup> B<sup>b-6</sup> F<sup>maj7</sup> / E<sup>7</sup> A<sup>-7</sup> D<sup>-7</sup> A<sup>-7</sup> D<sup>-7</sup>  
 A<sup>-9</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>  
 F<sup>6</sup> F<sup>#o7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> G<sup>-7</sup> A<sup>7</sup>  
 D<sup>-7</sup> C<sup>7</sup> F<sup>maj7</sup> / C<sup>7</sup> F D<sup>-</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup>  
 A<sup>-7</sup> D<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>b9</sup> F<sup>6</sup> (G<sup>-7</sup> C<sup>7</sup>)  
 FINE

# MY WAY

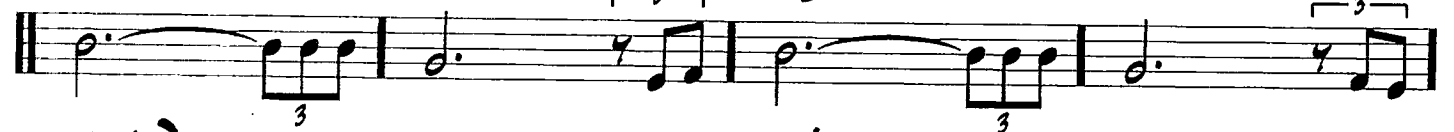
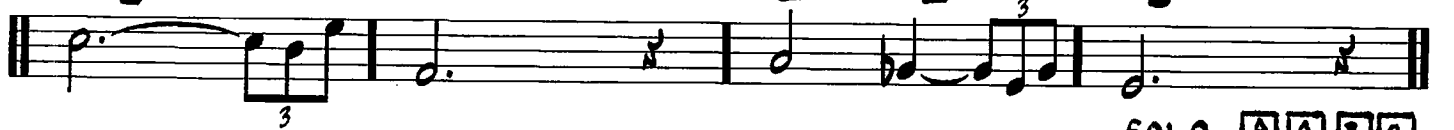
-JACQUES REVAUX/  
CLAUDE FRANÇOIS/PAUL ANKA/  
GILLES THIBAUD

Handwritten musical score for guitar, featuring a 4/4 time signature and a key signature of one flat (Bb). The score is written on ten staves, with chords and melodic lines indicated. The chords are: A7, D-, D-(maj7), D-7, G7, Cmaj7, G-7, C7, F, F-, Cmaj7, A-7, D-7, G7, Fb, C, Fb, C, Fmaj7/G, Cmaj7, G-7, C7, Fmaj7, Fmaj7/E, D-7, G7, E-7, A-7, D-7, G7, Fb, C, D-7/G, C, D-7, G7, Fb, and C. The score includes a repeat sign and a double bar line. The final measure is marked "D.S. AL (TAKE 2ND ENDING)".

# NAIMA (NIEMA)

—JOHN COLTRANE

(BALLAD)

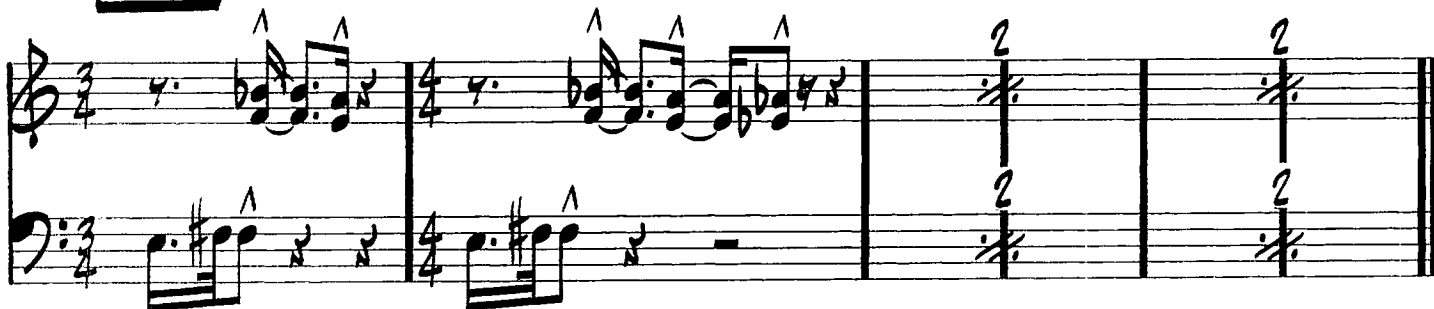
**A** $B^b-7$   
 $E^b$  $E^b-7$  $A^{maj7}$   
 $E^b$  $G^{maj7}$   
 $E^b$  $A^{maj7}$   
 $E^b$ **B** $B^{maj7}$   
 $B^b$  $B^b13b9$  $B^{maj7}$   
 $B^b$  $B^b13b9$  $B-9(maj7)$   
 $B^b$  $B^{maj7}$   
 $B^b$  $A^{b}maj7$   
 $B^b$  $G^b13$   
 $E^b$ **C** $B^b-7$   
 $E^b$  $E^b-7$  $A^{maj7}$   
 $E^b$  $G^{maj7}$   
 $E^b$  $A^{b}maj7$   
 $E^b$ SOLO **A** **A** **B** **C**AFTER SOLOS, D.S. AL  $\Phi$  $A^{b}maj7$   
 $E^b$  $A^{maj7}$   
 $E^b$  $G^{maj7}$   
 $E^b$  $A^{b}maj7$   
 $E^b$  $A^{maj7}$   
 $E^b$  $G^{maj7}$   
 $E^b$  $A^{b}maj7$   
 $E^b$  $A^{maj7}$   
 $E^b$  $G^{maj7}$   
 $E^b$  $A^{b}maj7$  $D^{b}maj7$  $A^{b}maj7$  $D^{b}maj7$  $A^{b}maj7$  $D^{b}maj7$  $A^{b}maj7$ 

(ROCK)  
♩ = 90

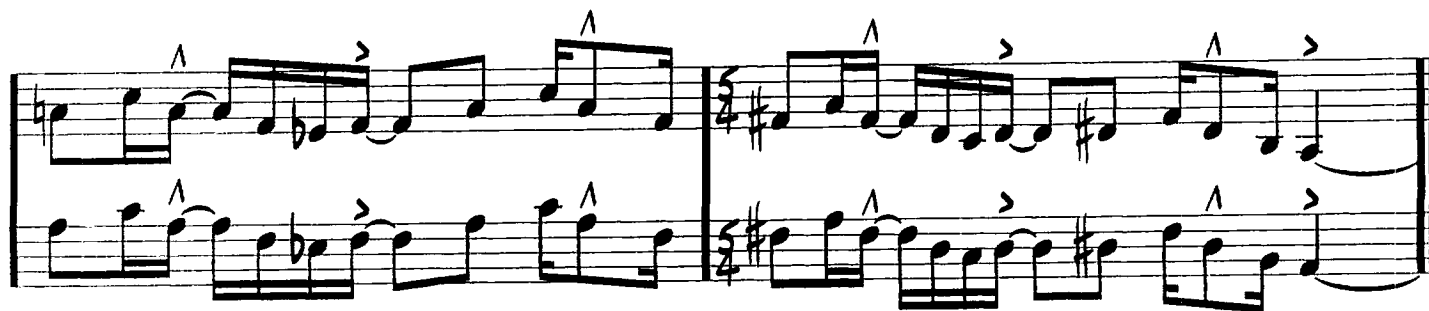
# MYSTERIOUS TRAVELLER

- WAYNE SHORTER

## INTRO

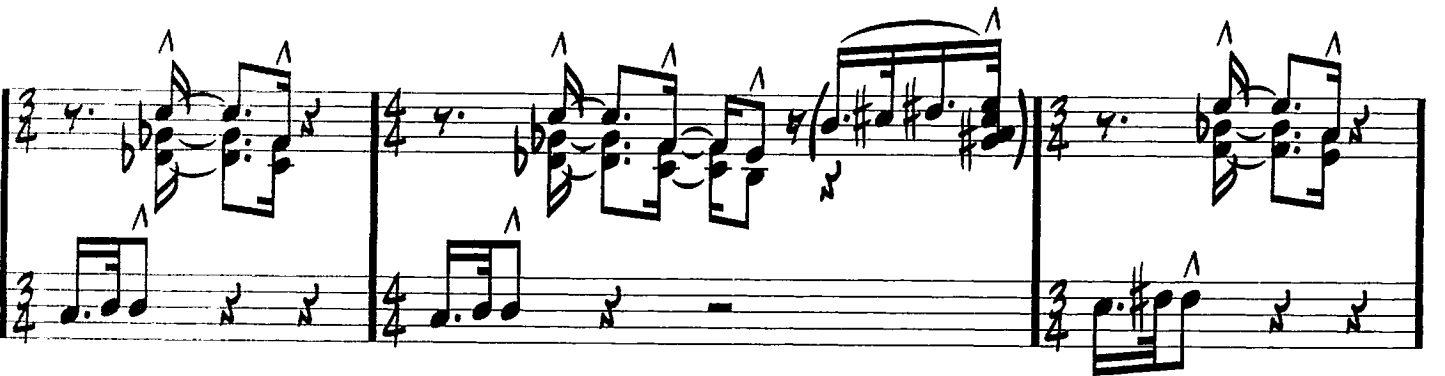
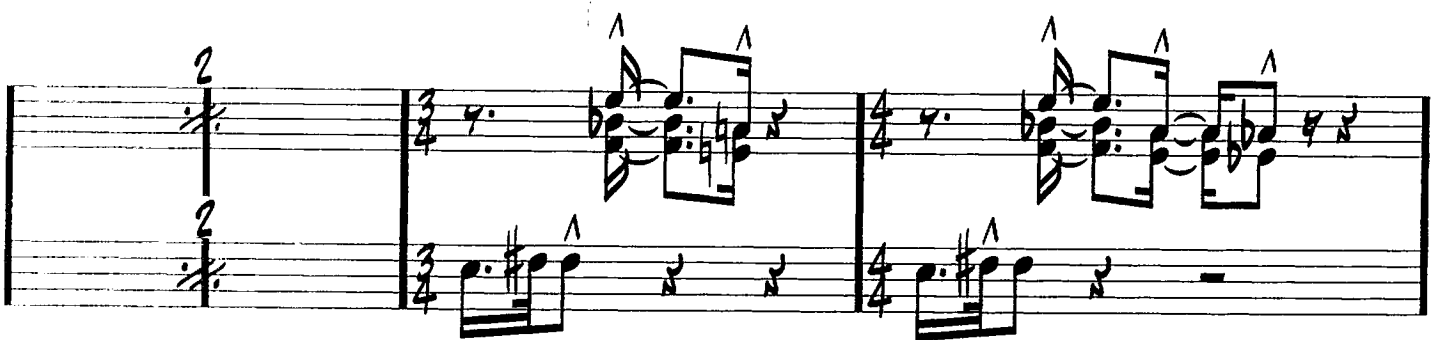


## A





B



LAST TIME, TO OPEN SOLDS IN  $\frac{3}{4}$  ON F#-7  
AFTER SOLDS, FADE W/ DRUMS

(MED. FAST  
JAZZ)

# NARDIS

-MILES DAVIS

Handwritten musical score for "Nardis" by Miles Davis. The score is written on a grand staff with treble and bass clefs. It includes various chords and melodic lines with triplets and slurs.

Chords and notation:

- Staff 1: E- (treble), Fmaj7 (E-), B7 (treble), Cmaj7 (bass). Includes triplets in the bass line.
- Staff 2: A-7 (treble), Fmaj7 (bass), E- (treble), E- (bass). Includes a triplet in the bass line.
- Staff 3: A-7 (treble), Fmaj7 (bass), A-7 (treble), Fmaj7 (bass).
- Staff 4: D-7 (treble), G7 (bass), Cmaj7 (treble), Fmaj7 (bass).
- Staff 5: E- (treble), Fmaj7 (E-), B7 (treble), Cmaj7 (bass). Includes triplets in the bass line.
- Staff 6: A-7 (treble), Fmaj7 (bass), E- (treble), E- (bass). Includes a triplet in the bass line.

(MED.)

NEFERTITI

-WAYNE SHORTER

Abmaj7(#11)

Dbmaj7(#11)

G-7b5

C7b9



Bmaj7

Bmaj7#11

Bb-7b5

Eb7#11



Emaj7

Dmaj7  
A

Ab7(#11)

Eadd9  
F#

E7sus4

Eb7#11

Bb-(maj7)

Eb7#11



E7sus4

Eb7#11

AFTER SOLOS, D.C. AL



(MED. SWING)

**NEVER WILL I MARRY**

-FRANK LOESSER

Handwritten musical score for "Never Will I Marry" by Frank Loesser. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb, Eb). The melody is primarily in the treble clef, with some bass clef staves for accompaniment. Chord symbols are written above the notes. The piece ends with a double bar line and the word "FINE".

Chord symbols and staff details:

- Staff 1: Ebmaj7, D-7
- Staff 2: Ebmaj7, D-7, Ebmaj7
- Staff 3: Abmaj7, A-7, D7, G-7
- Staff 4: E-7, A7, Dmaj7, B7, E-7, A7, Dmaj7, Bb7
- Staff 5: Ebmaj7, D-7, G-7
- Staff 6: C-7, F7sus4, Bbb
- Staff 7: Ebmaj7, D-7
- Staff 8: Ebmaj7, D-7, G-7

FINE

D.S. AL FINE

(MED. LATIN)

# NICA'S DREAM

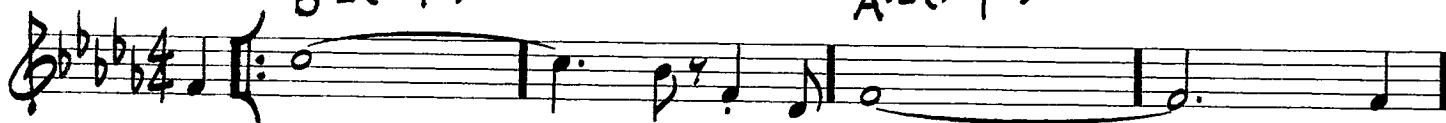
299

- HORACE SILVER

[A] S:

B $\flat$ -(maj7)

A $\flat$ -(maj7)



B $\flat$ -(maj7)

A $\flat$ -7

D $\flat$ 7



A $\flat$ -7

D $\flat$ 7

G $\flat$ maj7 D $\flat$ 9

C7#9



C-7b5  
F

F7#5(b9)

B $\flat$ -(maj7)

1. (F7#5) 2. B $\flat$ - (FINE)



[B] (SWING)

E $\flat$ -7  
A $\flat$

A $\flat$ 7

F-7

B $\flat$ 7b9 / B $\flat$ 7#5



E $\flat$ 9(#11)

E $\flat$ -7

A $\flat$ 7

D $\flat$ maj7

E-7 A7



E $\flat$ -7  
A $\flat$

A $\flat$ 7

F-7

B $\flat$ 7b9 / B $\flat$ 7#5



E $\flat$ 9(#11)

E $\flat$ -7

A $\flat$ 7

D $\flat$ maj7

F7#5 N.C.



D.S. AL 2<sup>nd</sup> ENDING

SOLD [A] [A] [B] [A]

(MED. JAZZ)  
WALTZ

# NIGHT DREAMER

-WAYNE SHORTER

**INTRO**

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 F-7

**HEAD**

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 D7#9

Gmaj7 F-7 Ebmaj7 D7#9 Eb-7 Ab7

B-7/E C-7/F

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 D7#9

AFTER SOLOS/LAST HEAD,  
VAMP INTRO TILL END

(MED. UP)

# THE NIGHT HAS A THOUSAND EYES

-JERRY BRAININ/BUDDY BERNIER

(LATIN)

Gmaj7  
/D

D7sus4

Gmaj7  
/D

D7sus4

D7

(SWING)

D-7

G7

Cmaj7

F7

Gmaj7  
/D

D7sus4

G/D

1. D7sus4

2. Gmaj7

C-7

F7

Bbmaj7

Bb-7

Eb7

Abmaj7

A-7

D7sus4

Gmaj7

E-7

Gmaj7  
/D

D7sus4

Gmaj7  
/D

(D7sus4)

FINE

(MED. AFRO)

## A NIGHT IN TUNISIA

-JOHN "DIZZY" GILLESPIE/FRANK PAPARELLI

INTRO

E<sup>b</sup>7

D-

(BASS)



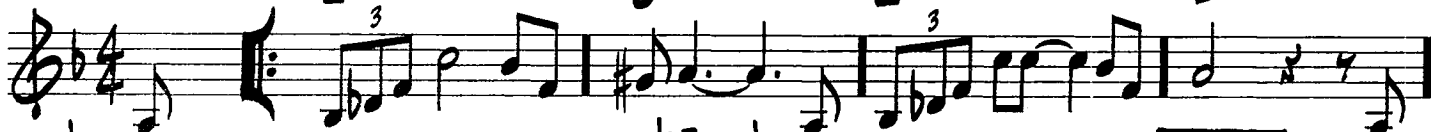
A

E<sup>b</sup>7

D-

E<sup>b</sup>7

D-

E<sup>b</sup>7

D-

E-7<sup>b</sup>5 A7<sup>b</sup>5

D-

2. D-

B A-7<sup>b</sup>5D7<sup>b</sup>9

G-6

D7<sup>b</sup>9

G-6

G-7<sup>b</sup>5C7<sup>b</sup>9F<sup>6</sup>E-7<sup>b</sup>5 A7<sup>b</sup>5

D-

C

E-7<sup>b</sup>5E<sup>b</sup>7<sup>#</sup>11

D.S. AL



FINE

D-

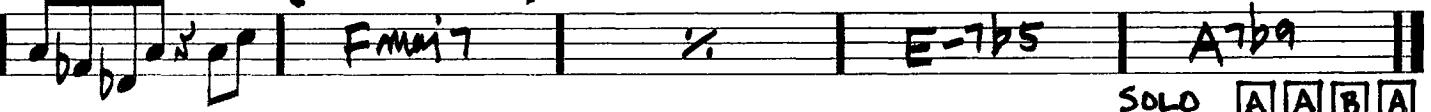
G7<sup>#</sup>11

G-(maj7)

G-7

G<sup>b</sup>7<sup>#</sup>9

(SOLO BREAK)



Fmaj7

E-7<sup>b</sup>5A7<sup>b</sup>9

SOLO A A B A

AFTER SOLOS, D.S. AL FINE  
(TAKE REPEAT)



# NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

(MED. OR BALLAD)

-JIMMIE COX

Handwritten musical score for "Nobody Knows You When You're Down and Out" by Jimmie Cox. The score is written on four staves in 4/4 time. The first staff contains measures 1-4 with chords F, A7, D7, G-7, D7b9, G-7, D7, G-7. The second staff contains measures 5-8 with chords Bb7, B07, F7, Eb7, D7, G7, Db9#5, C9. The third staff contains measures 9-12 with the same chord sequence as the first staff. The fourth staff contains measures 13-16 with chords Bb7, B07, F7, Eb7, D7, G7, Db9#5, C9, F6, C7. The piece ends with a double bar line and the word "FINE".

FINE  
(TAG LAST TWO BARS FOR ENDING)

(MED. SWING)

# NIGHT TRAIN

-JIMMY FORREST/  
OSCAR WASHINGTON/  
LEWIS C. SIMPKINS**A** B $\flat$ 7E $\flat$ 7 (E7) E $\flat$ 7B $\flat$ 7G $\flat$ 7

F7

B $\flat$ 7**B** B $\flat$ 7E $\flat$ 7B $\flat$ 7

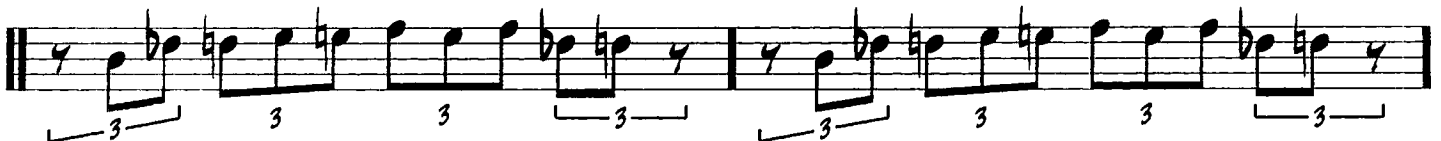
C-7

F7

B $\flat$ 7F7 B $\flat$ 6**C** N.C.F7 B $\flat$ 6

N.C.

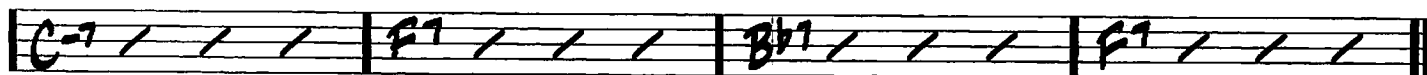
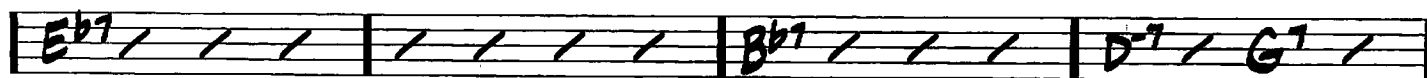
F7

B $\flat$ 6

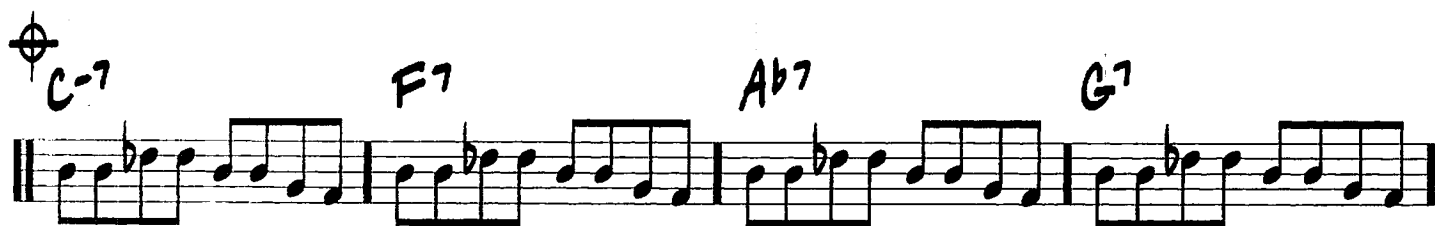
N.C.



## SOLO



ADDITIONAL SOLOS 12-BAR BLUES  
AFTER SOLOS, D.C. AL  $\Phi$



(MED. SWING)  
♩ = 144

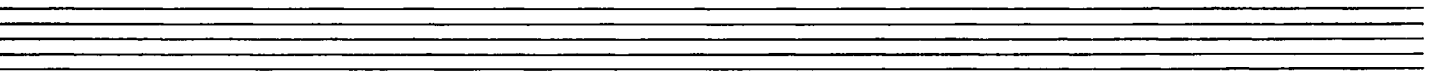
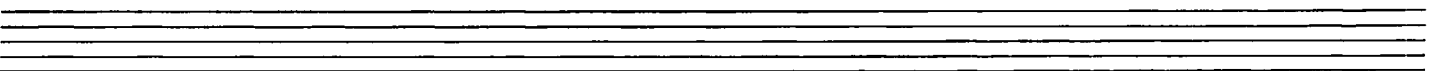
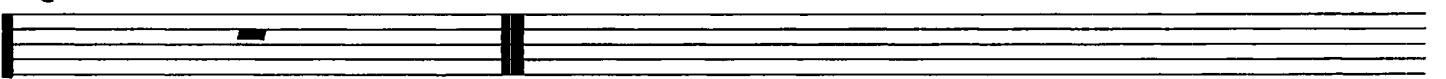
# NOSTALGIA IN TIMES SQUARE

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

2. (SOLO BREAK) -----



(MOD. SLOW)

# NUAGES

- DJANGO REINHARDT /  
JACQUES LARUE

307

B $\flat$ -7 E $\flat$ 7 A-7 $\flat$ 5 D7 $\flat$ 9 G $\flat$  A-7 B-7

B $\flat$ -7 E $\flat$ 7 A-7 $\flat$ 5 D7 $\flat$ 9 G $\flat$

F#-7 $\flat$ 5 B7 E-7

A7 A $\flat$ 7 A7 D7 A-7 D7

B $\flat$ -7 E $\flat$ 7 A-7 $\flat$ 5 D7 $\flat$ 9 G $\flat$

E $\flat$ -7 A $\flat$ 7 D-7 $\flat$ 5 G7 $\flat$ 9 Cmaj7

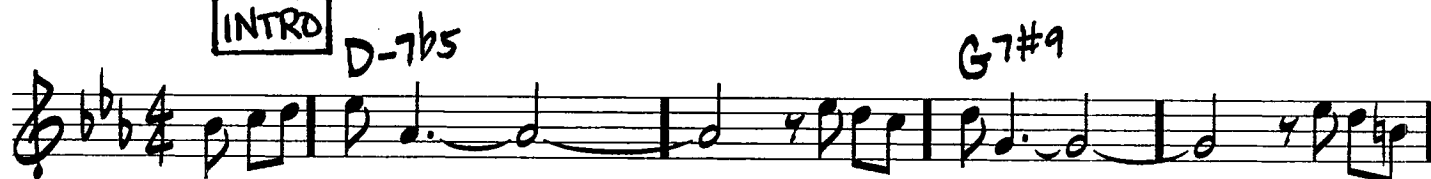
C-7 F7 C-7 F7 G $\flat$  A-7 B-7

B $\flat$ -7 E $\flat$ 7 A-7 $\flat$ 5 D7 $\flat$ 9 G $\flat$  C9 G $\flat$

# (OLD MAN FROM) THE OLD COUNTRY

-NAT ADDERLEY/CURTIS R. LEWIS

INTRO



HEAD



FINE  
REPEAT HEAD IN/OUT

# OLED

-SONNY ROLLINS

309

**A** B $\flat$ 6 G-7 C-7 F7 B $\flat$ 6 G7 C-7 F7

F-7 B $\flat$ 7 E $\flat$ mi7 E $\flat$ -6 D-7 G7 <sup>1.</sup>C-7 F7

<sup>2.</sup>C-7 F7 B $\flat$ 6 **B**

D7 / / / % G7 / / / %

C7 / / / % F7 / / / %

**A** B $\flat$ 6 G-7 C-7 F7 B $\flat$ 6 G7 C-7 F7

F-7 B $\flat$ 7 E $\flat$ mi7 E $\flat$ -6 D-7 G7 C-7 F7 B $\flat$ 6

FINE

# OLILOQUI VALLEY

-HERBIE HANCOCK

(MED.)

(EVEN 8ths)

F7sus4

F7sus4

Eb7sus4

F13 Emaj7b5

(SWING)

E-9 (SWING)

Amin7

E-9

Amin7

E-9

Amin7

D.S. FOR SOLOS  
SOLOS SWING  
AFTER SOLOS, D.S. AL

SOLO  
E-9

Amin7

(OPTIONAL ENDING)  
E-9 Amin7

REPEAT AS DESIRED



# ONCE I LOVED

(AMOR EM PAZ) (LOVE IN PEACE)

-ANTONIO CARLOS JOBIM/VINÍCIUS DE MORAES/RAY GILBERT

(MED. BOSSA)

The musical score is written for a single melodic line in G major, 4/4 time. It consists of ten staves of music. The chords are indicated above the notes. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and repeat signs.

Chords and musical elements across the staves:

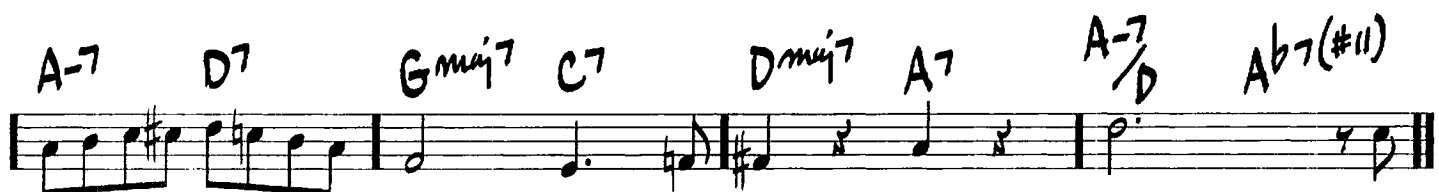
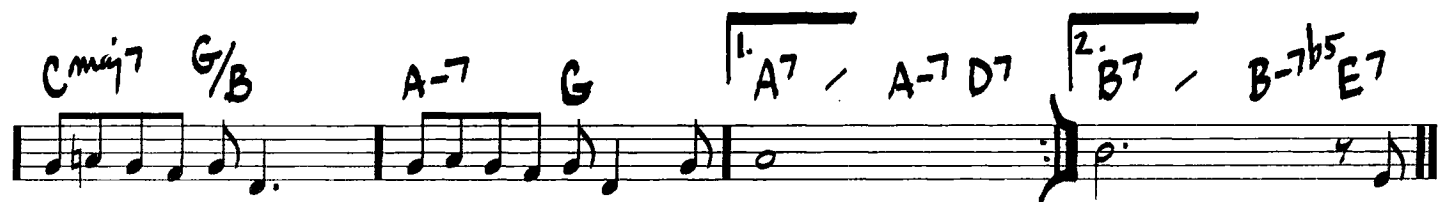
- Staff 1: G-7, C7(#5), Fmaj7, F#o7
- Staff 2: G-7, G#o7, A-7, A-7/G
- Staff 3: F-7, Bb7(#5), Ebmaj7
- Staff 4: E-7b5, A7b9, 1. Dmaj7, D7b9
- Staff 5: 2. Dmaj7, G7, Cmaj7, F7
- Staff 6: Bbmaj7, Bb7, Bb-6
- Staff 7: A-7, Ab7b5, G7, G-7, A7b9
- Staff 8: D-6, (D7)

3/2

(MED.)

# ONCE IN LOVE WITH AMY

-FRANK LOESSER



# ONE FINGER SNAP

- HERBIE HANCOCK

(UP SWING)

N.C.

B $\flat$ -7/E $\flat$  Eb7 B $\flat$ -7/E $\flat$  Eb7

(WALK)

Ab7 Eb-7 Ab7

G-7b5 C7b9 F-7b5 B $\flat$ 7b9

Ebmaj7 D-7b5 G7b9 (TO SOLOS)

SOLOS (G-7/C N.C.) C7 G-7/C C7) Amaj13(#11)

(PLAY MELODY 1ST TIME ONLY) (SOLO OVER PAREN. CHORDS ABOVE ON REPEATS)

B $\flat$ -7/E $\flat$  Eb7 B $\flat$ -7/E $\flat$  Eb7 Eb-7 Ab7 Eb-7 Ab7

G-7b5 C7b9 F-7b5 B $\flat$ 7b9 Ebmaj7 D-7b5 G7b9

AFTER SOLOS, D.C. AL

N.C. Amaj13(#11)

(SAMBA)

## ONE NOTE SAMBA

(SAMBA DE UMA NOTA SO)

-ANTONIO CARLOS JOBIM/  
NEWTON MENDONÇA/  
ANTONIO CARLOS JOBIM

Chords: D-7, Db7, C-7, B7b5, D-7, Db7, C-7, B7b5, F-7, Bb7, Ebmaj7, Ab7, D-7, Db7, C-7, B7b5, Bb6, Eb-7, Ab7, Dbmaj7, Db-7, Gb7, Bbmaj7, C-7b5, B7b5, D-7, Db7, C-7, B7b5, D-7, Db7, C-7, B7b5, F-7, Bb7, Ebmaj7, Ab7, Db6, C7, Bbmaj7, Bb6(F7#5), FINE

# (MED. BOSSA) ONLY TRUST YOUR HEART

- BENNY CARTER / SAMMY CAHN

Handwritten musical score for "Only Trust Your Heart" in 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The key signature has one flat (Bb). The score includes a first ending and a second ending marked with a double bar line and a "2.".

Chords and notation visible in the score:

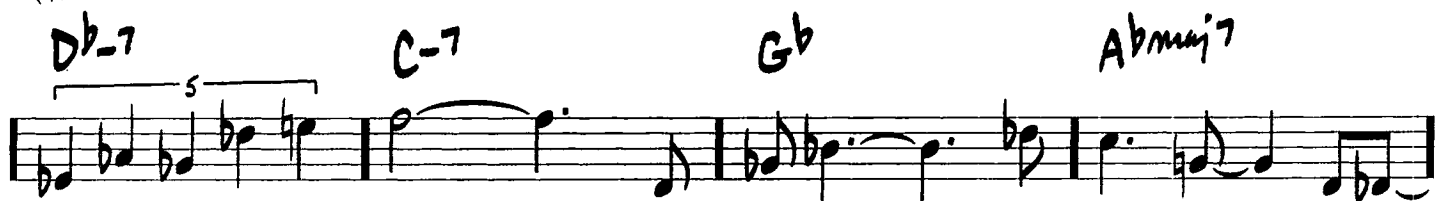
- Staff 1: Fmaj7, B7#9, E-7, A-7, D-7, G7, G7#5, Cmaj7
- Staff 2: G-7, C7, 2. C7, G-7, Gb7b5, Fmaj7
- Staff 3: A-7/E, D-7, D-7/C, B-7b5
- Staff 4: E7#5, A-7, Ab-7, G-7, C7
- Staff 5: Fmaj7, B7#9, E-7, A-7
- Staff 6: D-7, G7, G7#5, Bb7b5, A7
- Staff 7: D-7, F-7, Bb7, Cmaj7, E-7, A7b9
- Staff 8: Ab7b5, Fmaj7/G, G7b9, Cb, (G-7 C7)

FINE

(FAST SWING)

**ORBITS**

-WAYNE SHORTER



# ORNITHOLOGY

-CHARLIE PARKER/  
BENNIE HARRIS

(MED. UP)

Handwritten musical score for "Ornithology" by Charlie Parker and Bennie Harris. The score is written on a single staff in 4/4 time with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and various chord symbols. The piece ends with a double bar line and the word "FINE".

Chord symbols and measure breakdown:

- Measure 1: Gmaj7
- Measure 2: G-7 C7
- Measure 3: G-7 C7
- Measure 4: Fmaj7
- Measure 5: F-7
- Measure 6: Bb7
- Measure 7: Eb7
- Measure 8: A-7b5 D7
- Measure 9: 1. G-7
- Measure 10: D7
- Measure 11: B-7
- Measure 12: E7
- Measure 13: A-7
- Measure 14: D7
- Measure 15: 2. G
- Measure 16: D7
- Measure 17: B-7 Bb-7
- Measure 18: A-7 Ab-7
- Measure 19: G
- Measure 20: (A-7 D7)

FINE

(MED.)

# OUT OF NOWHERE

- JOHNNY GREEN/  
EDWARD HEYMAN

Handwritten musical score for "Out of Nowhere" in G major, 4/4 time. The score consists of six staves of music with various chords and triplets.

**Staff 1:** Chords: Gmaj7, Bb-7, Eb7.

**Staff 2:** Chords: Gmaj7, B-7, E7.

**Staff 3:** Chords: 1. A-7, B-7, E7, A-7.

**Staff 4:** Chords: Eb7, A-7, D7. Includes triplets.

**Staff 5:** Chords: 2. A-7, B-7, E7, A-7, F7(#11). Includes triplets.

**Staff 6:** Chords: B-7, Bb07, A-7, D7, G6, (A-7 D7).



# PAPER DOLL

-JOHNNY S. BLACK

(SLOW)

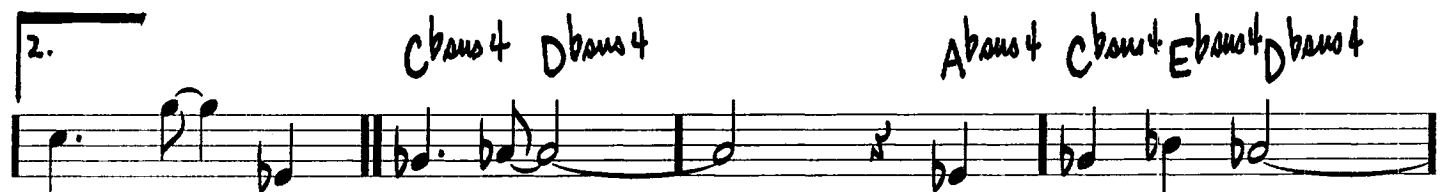
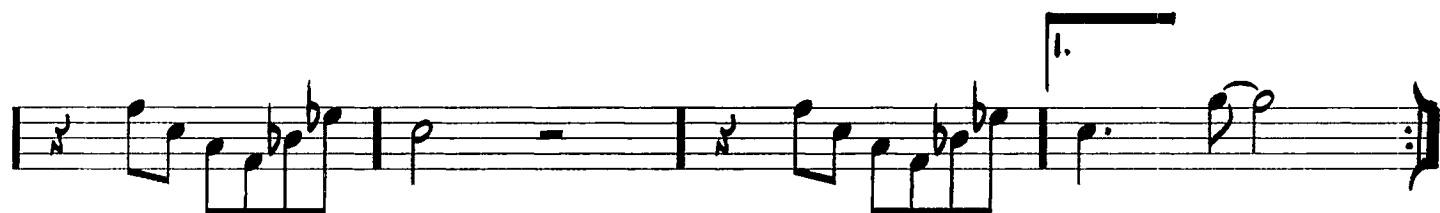
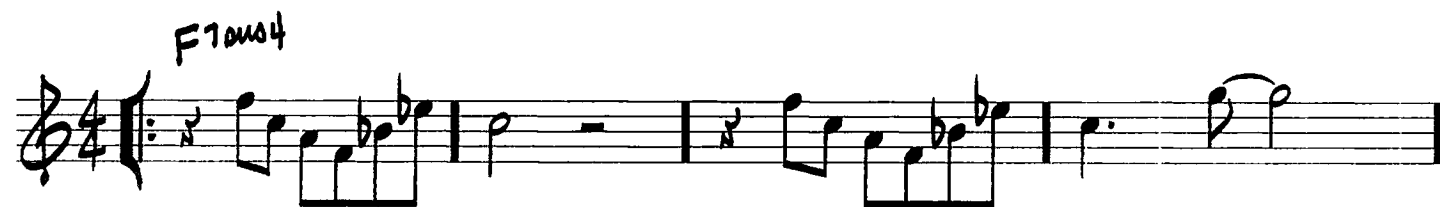
Chords: F, D7, G7, C7, Fb, F/A, F-/Ab, C/G, A7, G7, C7, G-7, C7, F, G-7, C7, A7, Bb, Bb7, F, A7, D7, G-7, C7, Fb.

ALSO PLAYED ♩ SWING - DOUBLE RHYTHM VALUES  
DRUMS IN DOUBLE TIME

(MED. UP)

# PASSION DANCE

- MCCOY TYNER

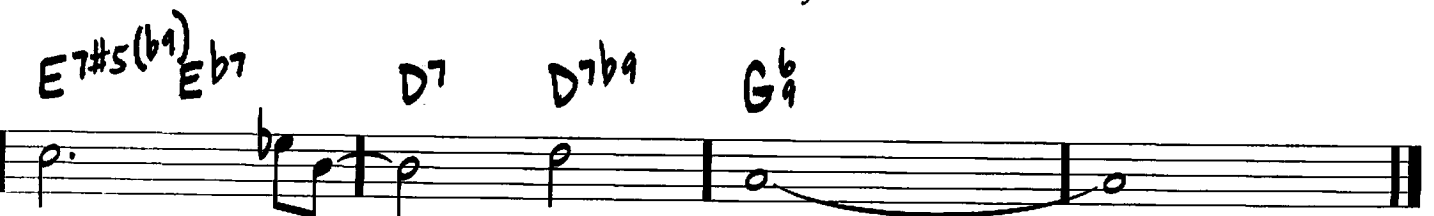
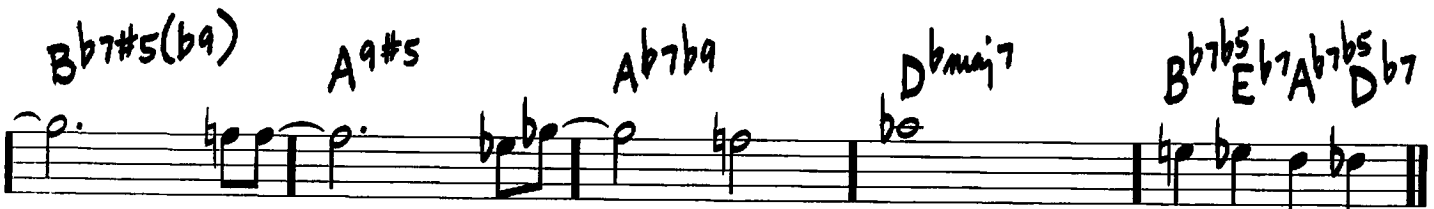
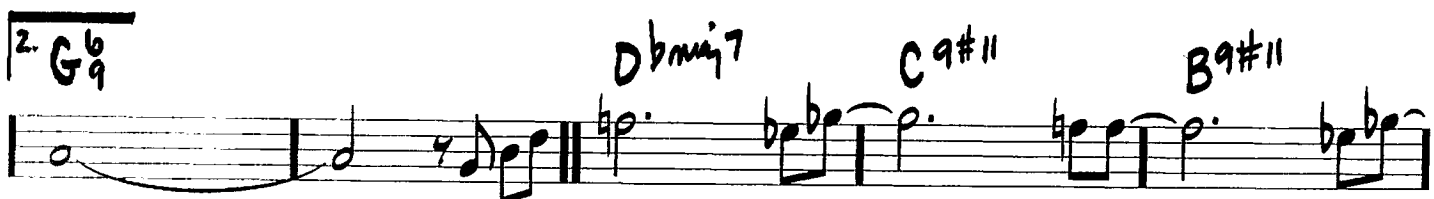
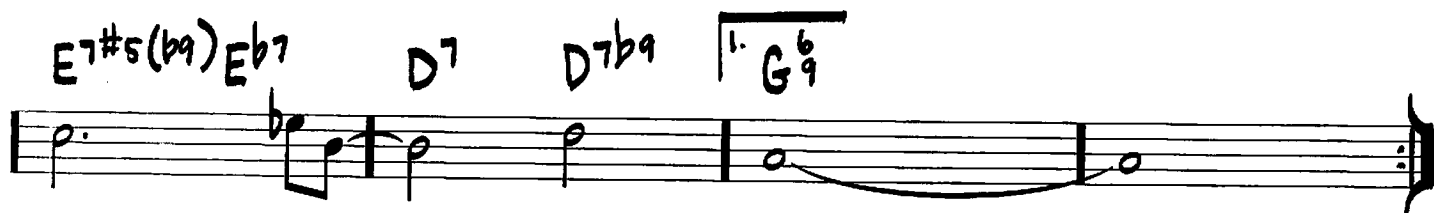


Bb PEDAL



(BALLAD)

# PASSION FLOWER

- BILLY STRAYHORN/  
MILTON RASKIN

(BALLAD)

# PEACE

- HORACE SILVER

$\text{S}^{\flat}$  A-7 $\flat$ 5 A $\flat$ 7 G-7 C7 $\flat$ 9 B $\text{maj}$ 7 / C-7 $\flat$ 5 F7 $\sharp$ 9  
 B $\text{maj}$ 7 B-7 E7 A $\text{maj}$ 7 F $\sharp$ -7  
 E $\flat$ -7 $\flat$ 5 A $\flat$ 13 A $\flat$ 7 $\sharp$ 5 D $\text{maj}$ 9 C7 $\sharp$ 11 B7 $\sharp$ 11 B $\text{maj}$ 7  
 FINE

REPEAT HEAD IN  
 AFTER SOLDS, D.S. AL FINE  
 (PLAY PICKUPS)

(MED. SWING)  
♩ = 144

## PEGGY'S BLUE SKYLIGHT

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)  
Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

Handwritten musical score for "Peggy's Blue Skylight" by Charles Mingus. The score is written on ten staves, organized into three sections: A, B, and C. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "MED. SWING" with a note value of 144.

**Section A:** Measures 1-16. Chords include G-7b5, C7#5, F-7, Bb7, Bb-7, Eb7#5, Abmaj7, D7, Db7sus4, C7#9, F7#9, Bb7, Eb-7, Ab7b9, Dbmaj7, D7 N.C., and Dbmaj7.

**Section B:** Measures 17-24. Chords include Ab-7, Db7, G-7, C7, Fmaj7, F-7, Bb7, Ebmaj7, Abmaj7, and D7.

**Section C:** Measures 25-32. Chords include Db7sus4, C7#9, F7#9, Bb7, Eb-7, Ab7b9, Dbmaj7, and FINE.

The score includes various musical notations such as triplets, slurs, and dynamic markings.

324

(MED. UP SWING)

## PENT UP HOUSE

-SONNY ROLLINS

Handwritten musical score for "Pent Up House" by Sonny Rollins. The score is written on ten staves, featuring various chords and musical notation.

**Staff 1:** Chords: A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7.

**Staff 2:** N.C., A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7.

**Staff 3:** N.C., D-7/G, G7#5, D-7/G, G7#5, C-7.

**Staff 4:** F7, A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7.

**Staff 5:** N.C., 2. Gmaj7, (TO SOLOS).

**Staff 6:** (SOLOS), A-7, D7, Gmaj7, A-7.

**Staff 7:** D7, Gmaj7, D-7, G7, C-7.

**Staff 8:** F7, A-7, D7, Gmaj7.

**Staff 9:** Gmaj7, AFTER SOLOS, D.C. AL (TAKE REPEAT).

**Staff 10:** Musical notation for the final measure.

(MED.)

# PENTHOUSE SERENADE

-WILL JASON/  
VAL BURTON

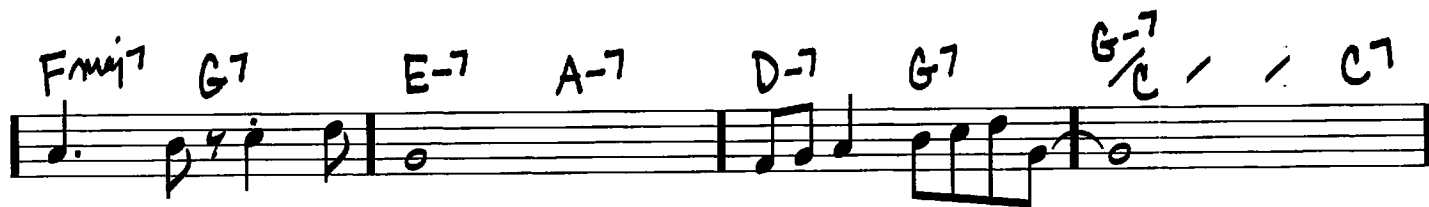
Chords and musical notation details:

- Staff 1:  $C^{maj7}$ ,  $E^{b07}$ ,  $D-7$ ,  $G^7$
- Staff 2:  $D-7$ ,  $G^7$ ,  $D-7$ ,  $G^7$ ,  $C^6$ ,  $E^{b07}$ ,  $D-7$ ,  $G^7$
- Staff 3:  $C^6$ ,  $F^7$ ,  $C^6$ ,  $D-7$ ,  $C\sharp 07$ ,  $D-7$ ,  $G^7$
- Staff 4:  $C^{maj7}$ ,  $E^7$ ,  $A-7$ ,  $D^7$ ,  $A-7$ ,  $D^7$
- Staff 5:  $G^7$ ,  $D-7$ ,  $G^7$ ,  $C^{maj7}$ ,  $E^{b07}$
- Staff 6:  $D-7$ ,  $G^7$ ,  $D-7$ ,  $G^7$ ,  $D-7$ ,  $G^7$
- Staff 7:  $C^6$ ,  $B^b7$ ,  $C^6$

(MED. SWING)

## PERI'S SCOPE

- BILL EVANS





(MED. BLUES) **FRANCING (NO BLUES)** <sup>327</sup> -MILES DAVIS

Handwritten musical score for "FRANCING (NO BLUES)" by Miles Davis. The score is written on five staves in 4/4 time with a key signature of two flats (Bb and Eb). The notation includes eighth notes, quarter notes, and triplet eighth notes. Chord symbols are written above the staff: F7, Bb7, Ab7, Db7, and C7#9. The piece concludes with a double bar line on the fifth staff.

# PINOCCHIO

-WAYNE SHORTER

(FAST SWING)



(MED. SWING)  
J=148

# PITHECANTHROPUS ERECTUS

- CHARLES MINGUS

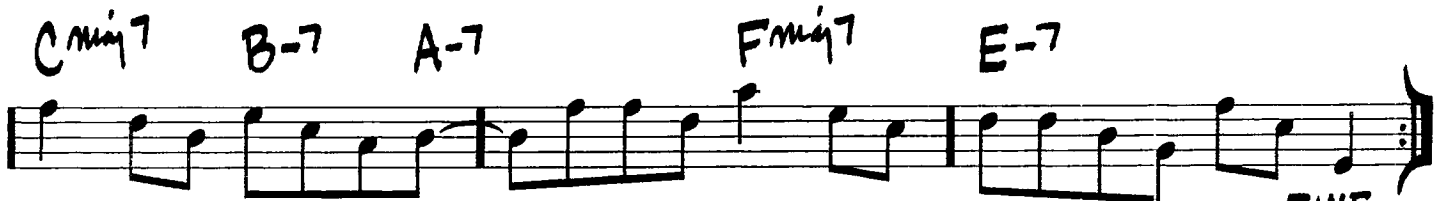
For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)  
Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)



(FAST  
EVEN 8/8)

# PORTSMOUTH FIGURATIONS

-STEVE SWALLOW



FINE  
REPEAT FOR SOLOS  
AFTER SOLOS, D.C. AL FINE

(BALLAD)

# PRELUDE TO A KISS

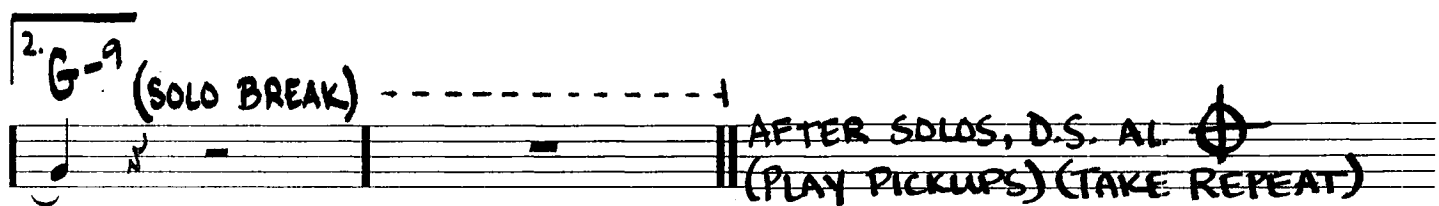
- DUKE ELLINGTON/  
- IRVING GORDON/  
- IRVING MILLS

D7 G7#5 C7 Fmaj7 B7 E7  
 A7 D-7 G7#5 A-7 D7  
 D-7 G7b9 C6 A7#5 D-7 G7b9 C6 B7  
 E maj7 C#-7 F#-7b5 B7 G#-7 G°7 F#-7 B7  
 E maj7 C#-7 F#-7b5 B7 E-7 A7 D-7 Eb-7 E-7 Eb7  
 D7 G7#5 C7 Fmaj7 B7 E7 A7 D-7  
 D-7 G7#5 A-7 D7 D-7 G7b9 C6 (A7#5)

(UP TEMPO)

**PRINCE OF DARKNESS**

-WAYNE SHORTER



(MED. BALLAD)

# P.S. I LOVE YOU

-GORDON JENKINS/

JOHNNY MERCER

Handwritten musical score for "P.S. I LOVE YOU" in E-flat major, 4/4 time. The score consists of eight staves of music with various chords and a "FINE" marking at the end.

Staff 1: Ebmaj7, G-7 C7, F-7 Bb7, G-7b5 C7

Staff 2: F7, C-7 F7, Bb7, E7#9, Eb6, F7/Eb, F-7, Bb7 E7#9

Staff 3: 2. Eb6, Db7, Ebmaj7 Eb6, Eb7, Bb-7

Staff 4: Eb7, Bb-7 A7, Abmaj7, Bb-7 A7, Abmaj7, G7, Gb7

Staff 5: F7, C-7, F7, C-7 B7, Bb7, C7#5, F7, F-7 E7#9

Staff 6: Ebmaj7, G-7 C7, F-7 Bb7, G-7b5 C7

Staff 7: F7, C-7 F7, Bb7, E7#9 Eb6, Db7, Ebmaj7 Eb6 (F-7 Bb7)

Staff 8: FINE

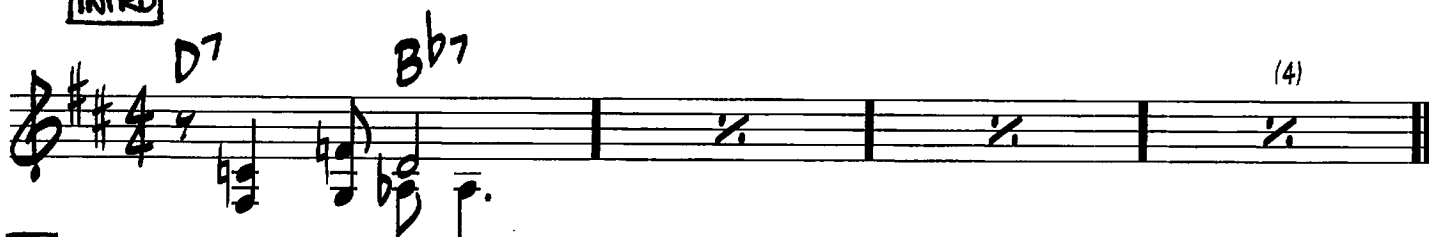
(SLOW SWING)  
♩ = 68

# PUSSY CAT DUES

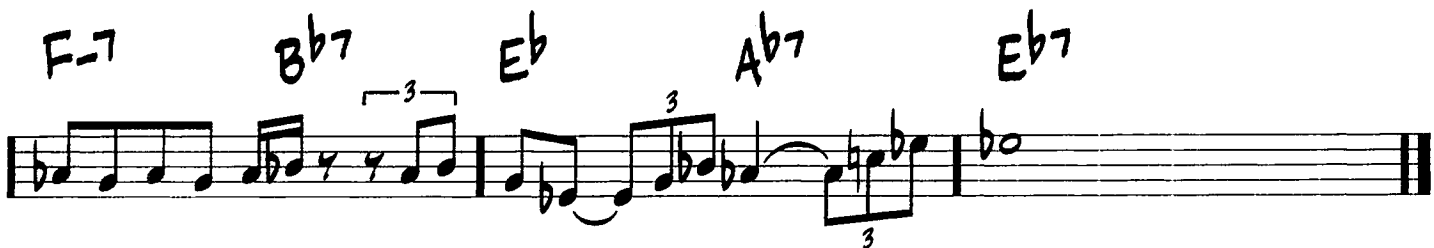
- CHARLES MINGUS

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Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

INTRO



A



[SOLOS ON Eb BLUES]

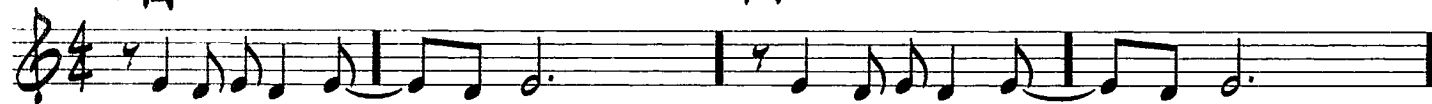


# QUIET NIGHTS OF QUIET STARS

(BOSSA)

(CORCOVADO)

-ANTONIO CARLOS JOBIM/GENE LEES

D<sup>7</sup>/AA<sup>b</sup>o7

G-7

C7

F<sup>o</sup>7Fm<sup>u</sup>7

F-7

B<sup>b</sup>7

E-7

A7<sup>#5</sup>

D7

D-7

A<sup>b</sup>o7D<sup>7</sup>/AA<sup>b</sup>o7

G-7

C7

F<sup>o</sup>7Fm<sup>u</sup>7

F-7

B<sup>b</sup>7<sup>b5</sup>

E-7

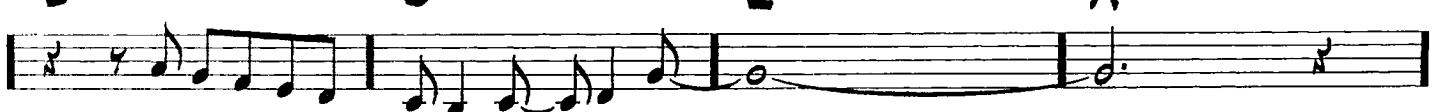
A-7



D-7

G7<sup>b9</sup>

E-7

A7<sup>#5</sup>

D-7

G7

C<sup>6</sup>

(A7)

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(BALLAD)

# QUIET NOW

-DANNY ZEITLIN

A-7 Fmaj7 E7 /  $\frac{E-7}{A}$  A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5  
 D-7b5 /  $\frac{Ab}{Ab}$  G7 E7 A-7 D7(#11) Ebmaj7 Abmaj7 Db9  
 B-7 Gmaj7 F#7 /  $\frac{F\#-7}{B}$  B-7 E-7 A7 Dmaj7 C7(#11) B7#5  
 E-7b5 /  $\frac{Bb}{Bb}$  A7 F#7 B-7 E7(#11) F#7 B-7 E-7 A7 A-7 D7(#11)  
 Gmaj7 C9 B-7 Bb7 Abmaj7 Db7 C-7 B7  
 A7 D7 C#-7 C7 F#-9 /  $\frac{B}{B}$  E7  
 A-7 Fmaj7 E7 /  $\frac{E-7}{A}$  A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5  
 D-7b5 /  $\frac{Ab}{Ab}$  G7 E7 A-7 D7(#11) E-7 A-7 D-7 G7maj4 E-7 A-7 Fmaj7 Bbmaj7  
 E-7 Ebmaj7 Abmaj7 Dbmaj7 Cmaj9 (B-7b5 E7b9)  
 FINE

# RECORDA-ME

-JOE HENDERSON

(BOSSA)

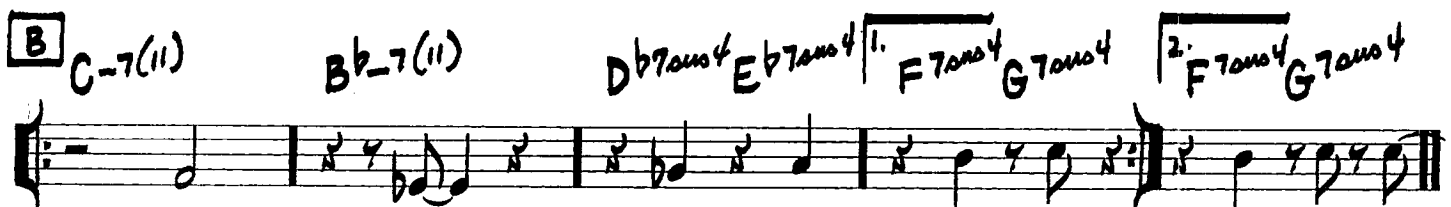
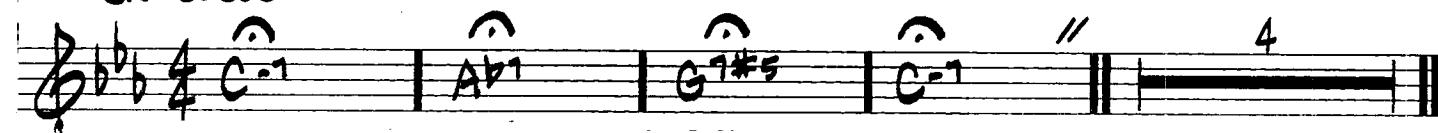
Handwritten musical score for "RECORDA-ME" by Joe Henderson. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The key signature has one sharp (F#). The score includes a repeat sign and a first/second ending. Chords are written above the staff: A-7, C-7, F7, Bbmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fmaj7, E7#9, and 2.(E7#9).

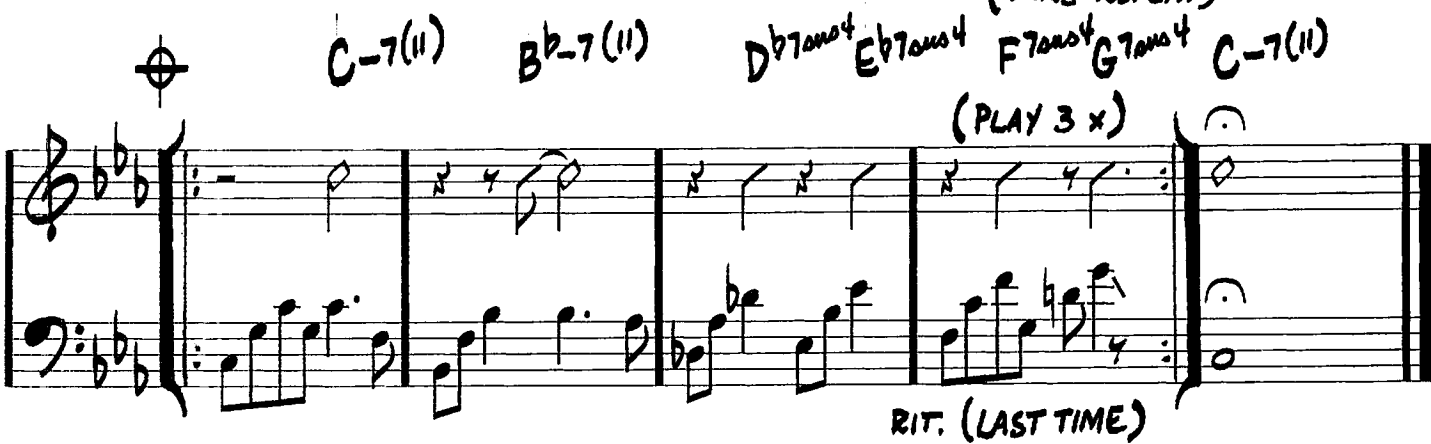
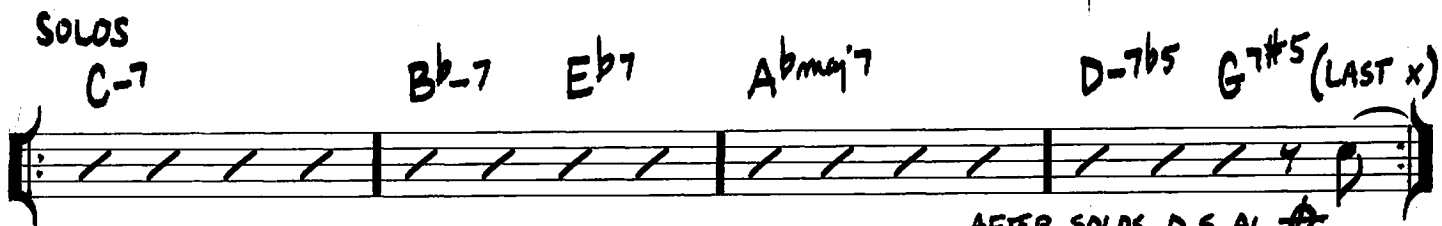
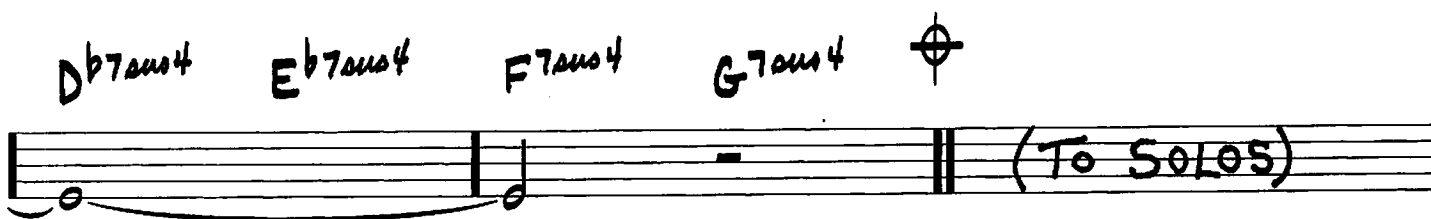
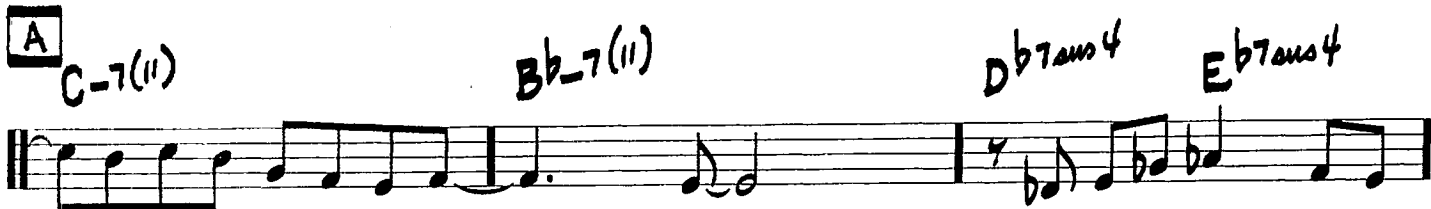
(ROCK)

## RED CLAY

-FREDDIE HUBBARD

## INTRO

FREE TIME  
OPEN SOLOS(IN TIME)  
(DRUMS)



(MED. BALLAD)

# REFLECTIONS

-THELONIOUS MONK

Handwritten musical score for "Reflections" by Thelonious Monk. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and triplets. Above the staff, handwritten chord symbols are provided for each measure. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The score is divided into two systems, with a repeat sign and first/second endings indicated. The piece concludes with a double bar line and a "D.C. AL" (Da Capo Al Fine) instruction.

Chord symbols written above the staff:

- System 1: Abmaj7, Gb7, F7, E7, Bb-7, Eb7b9, Abmaj7, Bb-7, B-7
- System 2: C-7, F7b9, G-7b5, Bb-7, Eb7b9
- System 3: 1. Abmaj7, A07, Bb-7, A7#5, 2. Abmaj7, A07
- System 4: C-7b5, F7b5, Bb-7, Eb7b9, Ab7, Db7
- System 5: G-7, C7b9, F-, F-7
- System 6: F-7, Bb7, Bb-7, Bb-7, Eb7b9
- System 7: Abmaj7, Gb7, Abmaj7

Other markings include a repeat sign, first and second endings, and a "D.C. AL" instruction at the end.

# RING DEM BELLS

-DUKE ELLINGTON/  
IRVING MILLS

UP  
(♩ = 200)

Handwritten musical score for "RING DEM BELLS" in 4/4 time. The score consists of four staves of music. The first staff starts with a C major chord and a tempo marking of 200 beats per minute. The second staff has a G7 chord. The third staff has C7, Fb, and F- chords. The fourth staff has C, A7, D7, G7, C, and (G7) chords. The music is written in treble clef with various note values and rests.

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(MED. SWING)  
♩ = 148

## REINCARNATION OF A LOVEBIRD

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

**A** G-(maj7) Ebmaj7 A7b5 D7#5

G- Ebmaj7b5 A7 D7

G-b Ebmaj7 **B** C-7 E7

A7#9 D7#5 G-(maj7) A7#5 D7b9

**C** G- Ebmaj7#11 A7 D7

G- Ebmaj7b5 A7 D7

G- Ebmaj7 **D** C-7 Emaj7

A7 D7#5(#9) G-7



[E] FREELY (♩=♩)

G-7 C7

G-7 C7

Fmaj7 Bbmaj7#11 Fmaj7 Bbmaj7#11



(♩=♩ A TEMPO)

Bb-7

Eb7

Abmaj7

C-7b5 F7b9



Bb-7

Eb7b9

A7#9

Dmaj7



D.C. AL



A7#5 D7b9 C-7

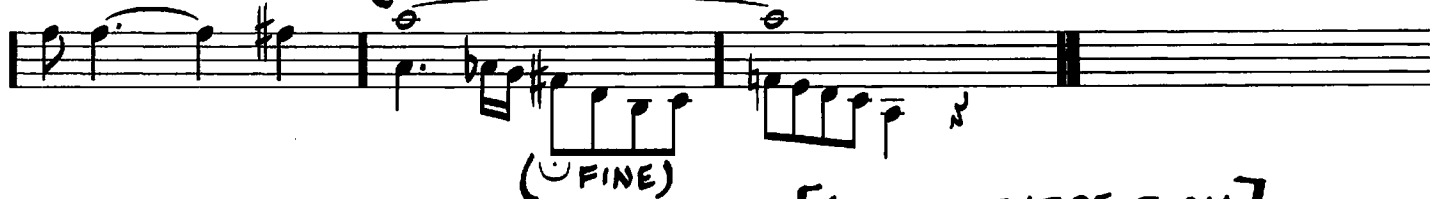
Emaj7

A7



D7#5 (#9)

(G- FINE)



[SOLO ON ENTIRE FORM]

344

(LATIN ROCK)

# ROAD SONG

-JOHN L. (WES) MONTGOMERY

♩ G-7 (A-7) (D7) D7#9 A-7 D7

\* (PLAY PAREN. CHORDS ON SOLOS)

G-7 F-7 Ebmaj7 C-7 E-7b5 C-7 D7#9 G-7

2. D7#9 G-7 C-7 F7 F7/Eb Bbmaj7 Bbmaj7

B-7 E7 Bb-7 Eb7 Abmaj7

D7b9 G-7 (A-7) D7#9

(D7) A-7 D7 G-7 F-7 Ebmaj7 C-7 E-7b5 C-7

D7#9 G-7

AFTER SOLOS, D.S. AL (TAKE REPEAT)

D7#9 G-7 F-7 Ebmaj7 C-7 E-7b5 C-7 D7#9 G-7

(BALLAD)

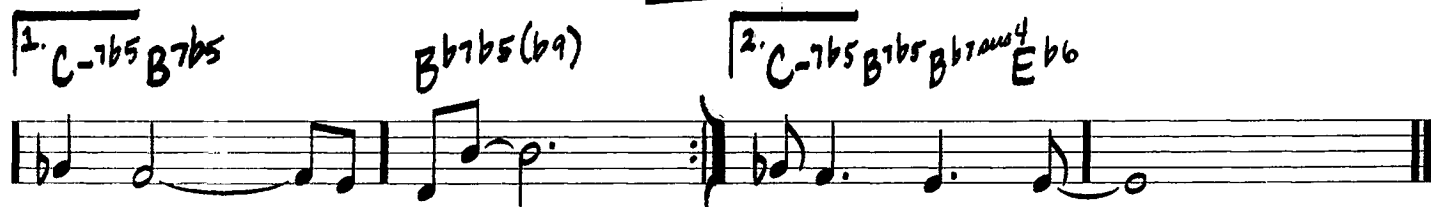
## 'ROUND MIDNIGHT

-THELONIOUS MONK/  
COOTE WILLIAMS/  
BERNIE HANTIGREN

A

Eb- / D / Db C<sup>o7</sup> Ab-9 Db7 C-7b5

B-7 E7 Bb-7 Eb7 Ab-7 Db7 Eb- Ab7b5



2. C-7b5 B7b5 Bb7b5(b9) 2. C-7b5 B7b5 Bb7b5(b9) Eb6

B C-7b5 B7b5 Bb7b5 C-7b5 B7b5 Bb7b5



Ab-7 F-7(n5th) Bb7 C-7b5 F7 Db9 Cb9 Ab-7 F-7(n5th) Bb7

C Eb- / D / Db C<sup>o7</sup> Ab-9 Db7 C-7b5 B-7 E7 Bb-7 Eb7

Ab-7 Db7 Eb- Ab7b5 C-7b5 B7b5 Bb7b5(b9) Eb6



346

(BALLAD)

# RUBY, MY DEAR

-THELONIOUS MONK

**A**

Handwritten musical notation for the first system of section A. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody in the treble staff starts with a quarter rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The bass staff has a half note F3, a half note Bb3, and a half note G3. Chords are written below the bass staff: F-9, Bb7(b9), Ebmaj7, F-7, F#7, G-7, Ab6, Ab, G-7, and C7(b9).

Handwritten musical notation for the second system of section A. The treble staff continues the melody with a half note C5, a quarter note D5, a half note Eb5, and a half note F5. The bass staff has a half note F3, a half note G3, a half note Ab3, and a half note A3. Chords are written below the bass staff: Fmaj7, G-7, Ab-7, A-7, Bb-7, Eb7(b9), Abmaj7, Bb-7, B-7, and C-7.

Handwritten musical notation for the third system of section A. The treble staff has a half note G4, a quarter note A4, a half note Bb4, and a half note C5. The bass staff has a half note Bb3, a half note A3, a half note G3, and a half note F3. Chords are written below the bass staff: Bb-7, A(add9), B-7, Bb7b5, Bb7#5, B-7, and Bb7b5. A first ending bracket covers the last two measures, and a second ending bracket covers the final measure.

**B**

Handwritten musical notation for section B. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody starts with a half note G4, a quarter note A4, a half note Bb4, and a half note C5. The bass staff has a half note F3, a half note Bb3, a half note G3, and a half note F3. Chords are written below the bass staff: Amaj7, B-7, Eb7b9, Ab6/9, Bb6, and Bb7.

Handwritten musical notation for the first system, featuring four measures with various chords and melodic lines. The chords are: C- C-(mi7) C-7, C-7 (add mi7) D-7, Eb-7, Ab9b5 Eb A9.

C

Handwritten musical notation for the second system, featuring four measures with various chords and melodic lines. The chords are: F-9 Bb7(b9), Ebmi7 F-7 F#7 G-7 Ab6 A6, G-7 C7(b9), Fmi7 G-7 Ab-7 A-7.

Handwritten musical notation for the third system, featuring four measures with various chords and melodic lines. The chords are: Bb-7 Eb7(b9), Abmi7 Bb-7 B-7 C-7, Bb-7 E9(11) 3, Gb6/9 B7b9 Bb7b9.

AFTER SOLDS, D.C. AL

(FREELY)

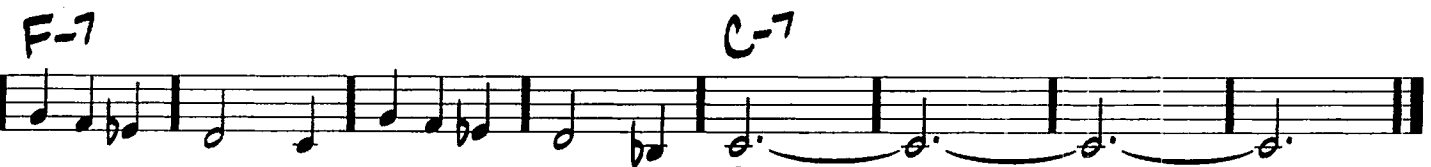
(WHOLE TONE FILL)

Handwritten musical notation for the fourth system, featuring four measures with various chords and melodic lines. The chords are: Gb6/9 B7b9 Bb7b9 3, A7b5, Ab7b5, Db6/9.

(Jazz Waltz)

## THE SAGA OF HARRISON CRABFEATHERS

-STEVE KUHN



FINE

(MED.)

# SATIN DOLL

Handwritten musical score for "Satin Doll" by Duke Ellington. The score is written on ten staves in 4/4 time. It includes various musical notations such as eighth notes, quarter notes, and rests, along with handwritten chord symbols above the staves. The key signature has one flat (Bb). The piece concludes with a double bar line and the word "FINE".

Chord symbols and musical notation are as follows:

- Staff 1: D<sup>-7</sup> G<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> E<sup>-7</sup> A<sup>7</sup>
- Staff 2: E<sup>-7</sup> A<sup>7</sup> A<sup>-7</sup> D<sup>7</sup> A<sup>b-7</sup> D<sup>b7</sup>
- Staff 3: 2. C<sup>maj7</sup> D<sup>-7</sup> E<sup>-7</sup> A<sup>7</sup> 2. C<sup>maj7</sup>
- Staff 4: G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>maj7</sup>
- Staff 5: A<sup>-7</sup> D<sup>7</sup> A<sup>-7</sup> D<sup>7</sup> G<sup>7</sup> D<sup>-7</sup> G<sup>7</sup>
- Staff 6: D<sup>-7</sup> G<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> E<sup>-7</sup> A<sup>7</sup>
- Staff 7: A<sup>-7</sup> D<sup>7</sup> A<sup>b-7</sup> D<sup>b7</sup> C<sup>maj7</sup> (D<sup>-7</sup> E<sup>-7</sup> A<sup>7</sup>)

FINE

(MED. SLOW BLUES)

# SCOTCH AND SODA

- DAVE GUARD

Handwritten musical score for "Scotch and Soda" in E-flat major, 4/4 time. The score consists of 10 staves of music with various chords and melodic lines. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music includes triplets, slurs, and repeat signs. Chords are written above the staff, and some are enclosed in boxes or have first/second endings indicated.

Chords and musical notation across the staves:

- Staff 1:  $A\flat m\sharp 7$ ,  $D\flat 9$ ,  $E\flat 6$ ,  $G-7$ ,  $C7$
- Staff 2:  $F7$ ,  $F-7$ ,  $B\flat 7$ ,  $D-7$  (1st ending),  $A\flat-6$ ,  $G7$
- Staff 3:  $E\flat 9$  (2nd ending),  $B\flat-7$ ,  $E\flat 9$ ,  $E\flat 9\sharp 5$ ,  $A\flat m\sharp 7$
- Staff 4:  $E\flat m\sharp 7$ ,  $F-7$ ,  $B\flat 7$ ,  $E\flat m\sharp 7$ ,  $F9$
- Staff 5:  $B\flat 7$ ,  $F-7$ ,  $B\flat 7$ ,  $A\flat m\sharp 7$ ,  $D\flat 9$
- Staff 6:  $E\flat 6$ ,  $G-7$ ,  $C7$ ,  $F7$ ,  $F-7$ ,  $B\flat 7$
- Staff 7:  $G-7$ ,  $C7$ ,  $F-7$ ,  $B\flat 7$ ,  $A\flat 7$
- Staff 8:  $E\flat 6$ ,  $(B\flat-7 \ E\flat 7)$



# (MED. BOP) SCRAPPLE FROM THE APPLE

Handwritten musical score for "Scrapple from the Apple" by Charlie Parker. The score is written in 4/4 time and includes various chords and melodic lines.

**Chords:** G-7, C7, Fmaj7, Bb7, Bb7, Fmaj7, G-7, 1. A-7, D7, 2. F6, A7, D7, G7, C7, G-7, C7, Fmaj7, Bb7, Bb7, Fmaj7, G-7, C7, F6.

**Melodic Lines:** The score features several melodic lines, including a main melody line and a solo line. The solo line is marked "SOLO" and includes a "2. F6" chord.

**Other Notations:** The score includes various musical notations such as triplets (3), slurs, and dynamic markings.

# SEA JOURNEY

-CHICK COREA/  
NEVILLE POTTER

(MED. LATIN)

INTRO

A-(#5) A- A-(#5) A- (LAST x)

VAMP

A %

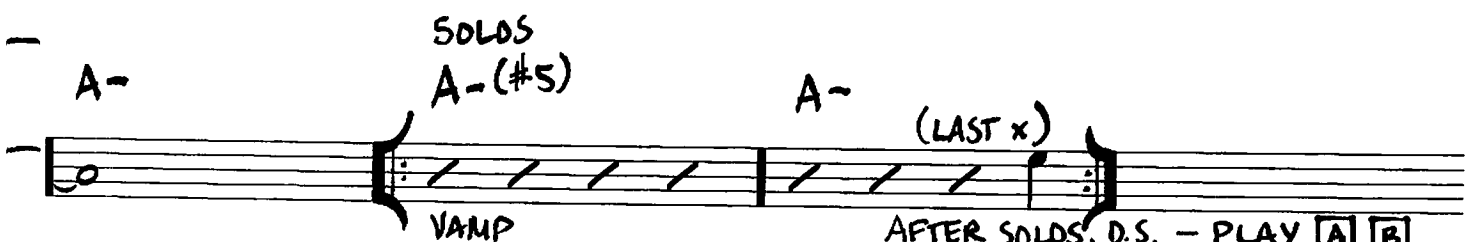
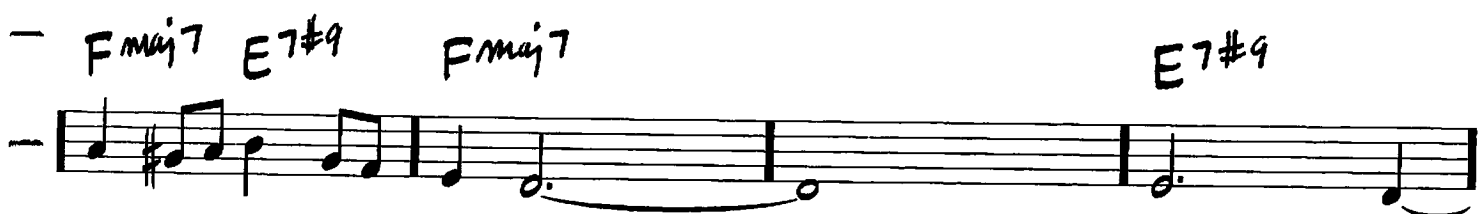
A-(#5) A- A-(#5) A-

VAMP SIM.

A-(#5) A- A-(#5) A-

D-(add 4) E-(add 4) A-(add 4) G7sus4

F#-7b5 Fmaj7



AFTER SOLOS, D.S. - PLAY A B  
FADE OUT OVER VAMP

354

(MED. UP)

# SEVEN COME ELEVEN

- BENNY GOODMAN/  
CHARLIE CHRISTIAN

(BASS) **INTRO**  $A^b$  (PLAY 3x)

BASS CONT. SIM.

**A**  $A^b$

2. **B**  $G^7$   $C^7$

$F^7$   $B^b7$   $E^b7$

**C**  $A^b$

(SOUL JAZZ)

# SIDEWINDER

355  
- LEE MORGAN

Handwritten musical notation for the first system, featuring a treble and bass staff in 4/4 time. The key signature has two flats (Bb, Eb). The notation includes a double bar line, a repeat sign, and various musical notes and rests. Chord symbols  $D^7$  and  $E^b7$  are written above the staff.

Handwritten musical notation for the second system, continuing the melody. Chord symbols  $D^7$  and  $E^b7$  are written above the staff.

BASS & RHYTHM - CONTINUE SIMILE  
( $A^b7$ )  $G^7$   $A^b7$

Handwritten musical notation for the third system, featuring a bass staff. Chord symbols  $(E^b7)$   $D^7$  and  $E^b7$  are written above the staff.

Handwritten musical notation for the fourth system, continuing the bass line. Chord symbols  $G^7b5$  and  $C^7b9$  are written above the staff.

Handwritten musical notation for the fifth system, continuing the bass line. Chord symbols  $F^-$   $G^-/C$  and  $F^-/B^b$   $E^b7$  are written above the staff.

Handwritten musical notation for the sixth system, continuing the bass line. Chord symbols  $(E^b7)$   $D^7$  and  $E^b7$  are written above the staff.

Handwritten musical notation for the seventh system, featuring a treble staff. Chord symbols  $D^7$  and  $E^b7$  are written above the staff. The notation includes a double bar line and a repeat sign.

PLAY HEAD 2x IN/OUT

VAMP TO FADE OR CUE

(FAST BOP)

# SEVEN STEPS TO HEAVEN

-MILES DAVIS/  
VICTOR FELDMAN**INTRO**

(BASS) N.C. F13 Eb13 (4xs)

BS. CONT. SIM.

**A**

Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

Eb6 Eb F6 N.C.

**B**

Cmaj7 D-7 G7 Cmaj7 F-7 Bb7

Ebmaj7 Ab-7 Db7 Gbmaj7 (C7)

**A**

Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

Eb6 Eb F6 N.C.

[C] F13 E♭13 (3xs) F13 (SOLO BREAK) -----

[D] SOLOS Fmaj7 E-7 A7 D-7 G7

G-7 C7 E♭6 E♭ F6

[E] Cmaj7 D-7 G7 Cmaj7 F-7 B♭7

E♭maj7 A♭-7 D♭7 G♭maj7 G-7 C7

[F] Fmaj7 E-7 A7 D-7 G7

G-7 C7 E♭6 E♭ F6

SOLO [D] [D] [E] [F]  
PLAY [C] AFTER EACH SOLO  
LAST TIME, D.S. AL

E♭6 E♭ F6 N.C. (4xs) F13 E♭13 (6xs) F13

(MED.)

# SILVER HOLLOW

-JACK DEJOHNETTE

B-II



A7sus4



B-II



B-II



Gmaj7



E-7

F#-7

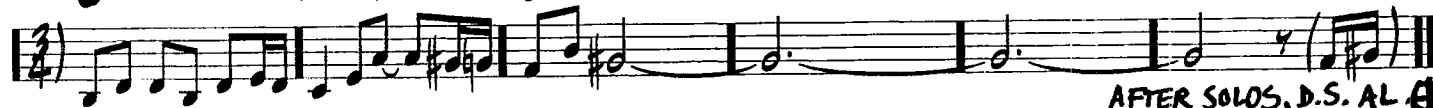


G

A

F#-

B-II



AFTER SOLOS, D.S. AL

E-7

F#-7



G

A



2nd X

FINE

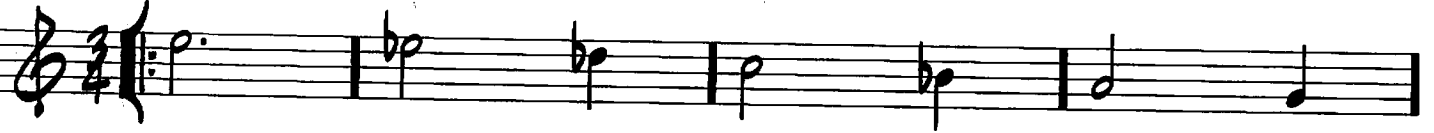


# SIRABHORN

(♩ = 132  
EVEN BEATS)

**A** CB $\flat$ -G $\flat$ 

E-

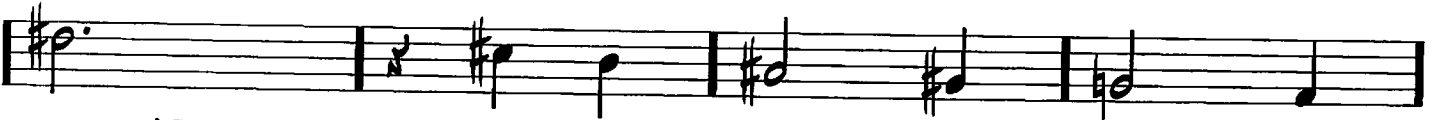


B

G $\sharp$ -7

E

D-

G $\flat$  maj7

F-7

G $\flat$  maj7

F-7



D maj7 #11

**B** A

G

F $\sharp$ -9

F maj7 (#11)

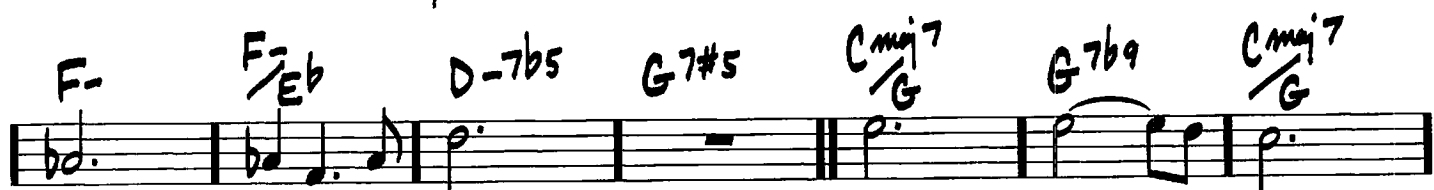
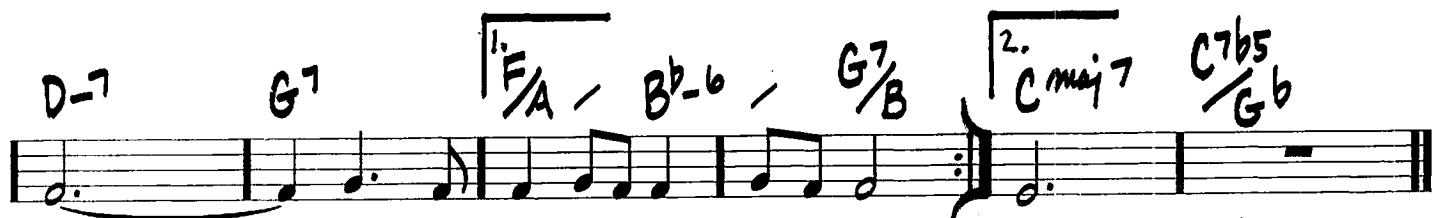
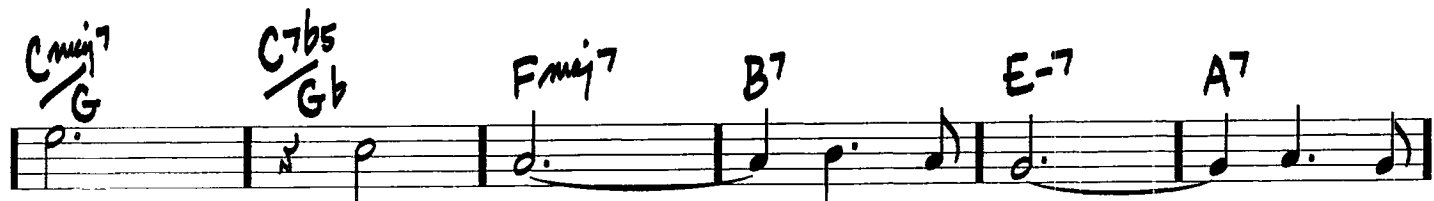
E $\sharp$  sus4

AFTER SOLOS, TO

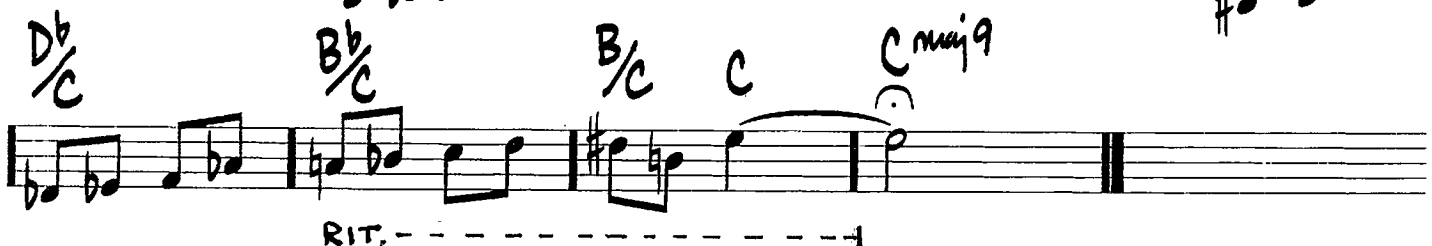
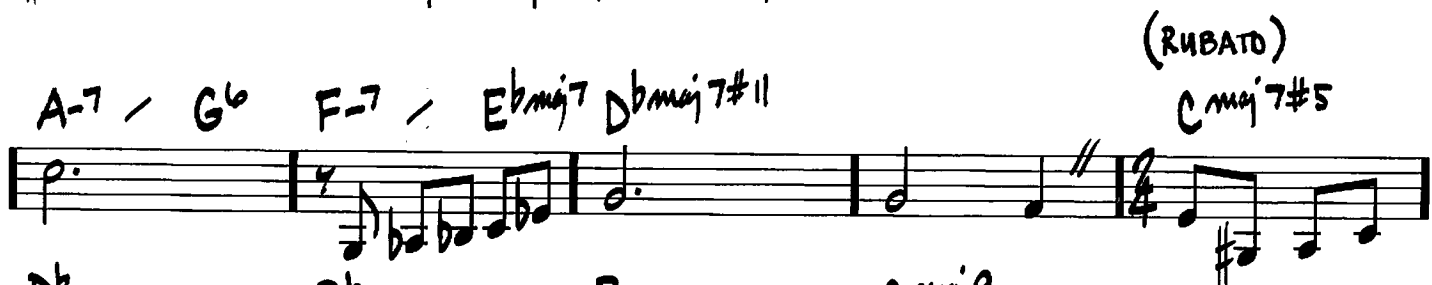
E $\sharp$  sus4

(MED.)

# SKATING IN CENTRAL PARK - JONAH LEWIS



AFTER SOLOS, D.C. AL



# SO NICE

(SUMMER SAMBA)

— MARCOS VALLE / PAULO SERGIO VALLE  
NORMAN GIMBEL

(Bossa Nova)

Handwritten musical score for "SO NICE (SUMMER SAMBA)". The score is written in 4/4 time and includes the following chords and melodic lines:

- Staff 1: Fmaj7, B-7, E7
- Staff 2: Bbmaj7, Bb6, Eb7
- Staff 3: A7, D7b9, G-7, E-7b5, A7#5
- Staff 4: D-7, G7, G-7, Db7, C7
- Staff 5: G-7, C7b9, Fmaj7, Bb7
- Staff 6: F6, (G-7 C7)

363

(MED. SWING)

# SOLAR

-MILES DAVIS

C- G-7

C7 Fmaj7

F-7 Bb7 Ebmaj7

Eb-7 Ab7 Dbmaj7 D-7b5 G7b9

364

(MED. JAZZ)

## SO WHAT

-MILES DAVIS

**A** N.C. E-7(add4) D-7(add4) N.C.

(BASS LINE 8VA)

E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. E-7(add4) D-7(add4) 1. N.C.

2. N.C. **B** N.C. F-7(add4) Eb-7(add4) N.C.

N.C. F-7(add4) Eb-7(add4) N.C. F-7(add4) Eb-7(add4)

N.C. F-7(add4) Eb-7(add4) N.C.

**A** N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. SOLOS D-7 16 Eb-7 8 D-7 8

AFTER SOLOS, PLAY ENTIRE FORM  
THEN VAMP ON **A** - FADE OR CUE

3/4

(BALLAD)

# SOLITUDE

-DUKE ELLINGTON/EDDIE DE LANGE/  
IRVING MILLS

Handwritten musical score for "Solitude" by Duke Ellington/Eddie De Lange/Irving Mills. The score is in 3/4 time and key of B-flat major (two flats). It consists of eight staves of music with various chords and a "FINE" marking at the end.

Chords and markings:

- Staff 1: Ebmaj7, C-7
- Staff 2: F7, F-7
- Staff 3: Bb7, Ebmaj7, 1. F-7, Bb7#5, 2. Ebmaj7, Eb7
- Staff 4: Abmaj7, A°7, Eb6/Bb, Bb-7, Eb7
- Staff 5: Abmaj7, A°7, Eb6/Bb, G-7 C7, F-7, Bb7#5
- Staff 6: Ebmaj7, C-7, F7
- Staff 7: F-7, Bb7, Ebmaj7, (F-7 Bb7)
- Staff 8: FINE



# (MED JAZZ) SOME DAY MY PRINCE WILL COME

367

WALTZ

FRANK CHURCHILL/LARRY MOREY

B $\flat$ maj7D7 $\sharp$ 5E $\flat$ maj7G7 $\sharp$ 5

C-7

G7 $\sharp$ 5C $\sharp$ 

F7

D-7

C $\sharp$ 0

C-7

F7

D-7

C $\sharp$ 0

C-7

F7

2. F-7

B $\flat$ 7E $\flat$ E $\flat$ 0B $\flat$ /F

C-7/F

F7

B $\flat$

(MED.)

# SOME OTHER SPRING

- ARTHUR HERZOG, JR.  
IRENE KITCHINGS

Chords and musical notation for "Some Other Spring":

Staff 1:  $C^{maj7}$   $G7\#5$   $E-7b5$   $A7b9$   $D-7$   $D-7b5$

Staff 2:  $A^b7$   $G7$   $C7$   $B7\#5$   $B^b7$   $E^b6$   $E^bmaj7$

Staff 3:  $E^b7(\#11)$   $D7$   $C^o7$   $B^b6$   $D^7/A$   $G7\#5$   $E^b6$   $G-7$

Staff 4:  $F-7$   $B^b7b9$   $E^b6$   $E^b7$   $D7$   $B-7$   $B^b-7$

Staff 5:  $A-7$   $D7$   $B-7$   $B^b^o7$   $A-7$   $D7$

Staff 6:  $E-7$   $A7\#5$   $D^{maj7}$   $C7$   $B7$   $B^b7$   $A7$   $D7$   $G7\#5$

Staff 7:  $C^{maj7}$   $G7\#5$   $E-7b5$   $A7b9$   $D-7$   $D-7b5$   $A^b7$   $G7$

Staff 8:  $C7$   $B7\#5$   $B^b7$   $A-7b5$   $A^b7$   $C^6/G$   $D7$   $G7$   $C^6$   $(D-7 G7\#5)$

FINE

(MED.)

**SOMEBODY LOVES ME**

- GEORGE GERSHWIN/

B.G. DESYLVIA/

BALLARD MACDONALD/EMELIA  
RENAUD

Fmaj7

G-7

C7

Fmaj7

Bb7



Fmaj7

Db7

C7sus4

Fb

G-7

C7



Fmaj7

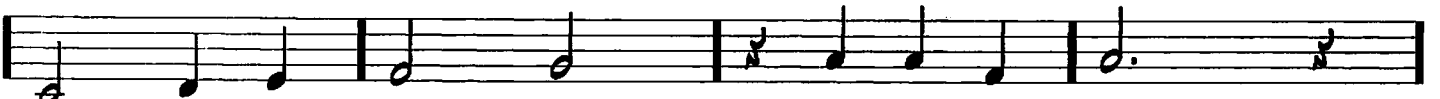
G-7

C7

Fmaj7

B-7b5

E7b9



A-7

F7

E7sus4

A-

D7#5



G-

G-(maj7)

G-7

G-6

G-7

E-7b5

A7b9



D-7

G7

D-7

G7

G-7

C7



Fmaj7

G-7

C7

Fmaj7

Bb7



A-7

D7

G-7

C7

Fb

(G-7 C7)



(RDX)

# SOME SKUNK FUNK

-RANDY BRECKER



[A] %



[B] A<sup>7</sup>/D<sup>b</sup>

D<sup>b</sup>/A

RHY. FILL

D7#9

E<sup>b</sup>7#9

B<sup>T</sup>#9 C<sup>T</sup>#9

[C] F-7

C/F (PLAY 3xs)

[D]

N.C.

C<sup>T</sup>#9 D<sup>b</sup>7#9 D7#9

C<sup>T</sup>#9

N.C.

SOLO BREAK

(AFTER SOLOS)

G-7

C G-7

(JAZZ WALTZ)

**SOMETIME AGO**

-SERGIO MIHANOVICH

Handwritten musical score for "Sometime Ago" in 3/4 time. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a 3/4 time signature. The chords are written above the staves, and the melody is written on the staves. The chords are: Cmaj7, D-7/C, Cmaj7, D-7/C, Cmaj7, D-7/C, F-7, Bb7, E-7, A7, D-, G7, E7#5, E7, A-7, A-7/D, D7, Eb-7, Ab7, D-7, G7, Cmaj7, D-7/C, Cmaj7, D-7/C, Cmaj7, D-7/C, F-7, Bb7, E-7, A7, D-, G7, E-7, A7, D-7, G7, G7/F, E7#5, E7, A7b9, A7, D-7, D-7/G, G7b9, C, D-7/C, C, D-7/C, Cmaj9. The score ends with a double bar line and a key signature change to C major.

Chords: Cmaj7, D-7/C, Cmaj7, D-7/C, Cmaj7, D-7/C, F-7, Bb7, E-7, A7, D-, G7, E7#5, E7, A-7, A-7/D, D7, Eb-7, Ab7, D-7, G7, Cmaj7, D-7/C, Cmaj7, D-7/C, Cmaj7, D-7/C, F-7, Bb7, E-7, A7, D-, G7, E-7, A7, D-7, G7, G7/F, E7#5, E7, A7b9, A7, D-7, D-7/G, G7b9, C, D-7/C, C, D-7/C, Cmaj9.

AFTER SOLDS, D.C. AL

(MED. LATIN)

**SONG FOR MY FATHER**

- HORACE SILVER

**A** F-7

Db7 C7(b9) F-7 Eb7

1. 2. **B** Eb7

F-7 Eb7 Db7 C7

F-7 Eb7 Db7 C7

F-7

F-7

F-7

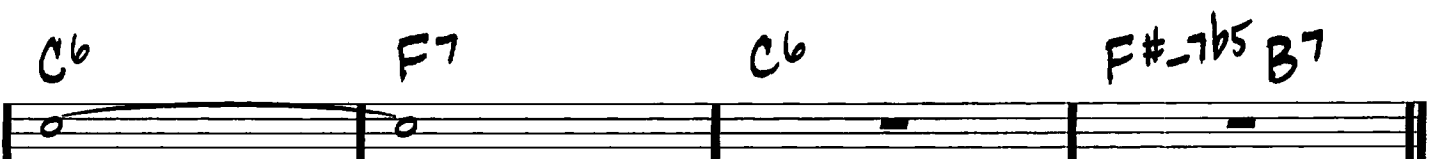
F-7

F-7

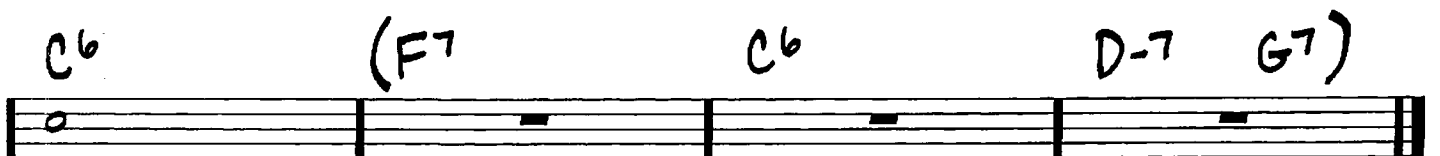
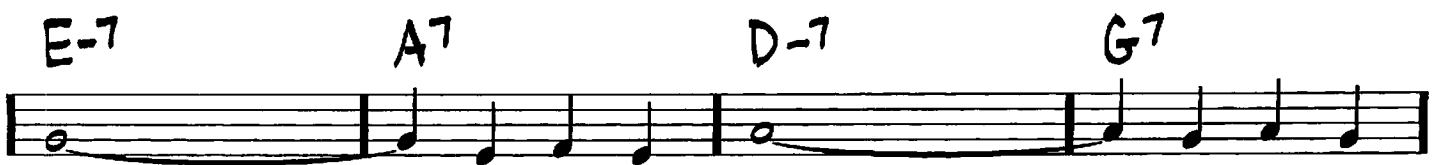
FORM **A** **A** **B**

(MED. UP SWING)

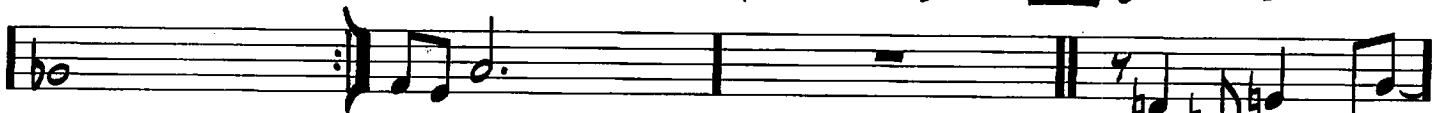
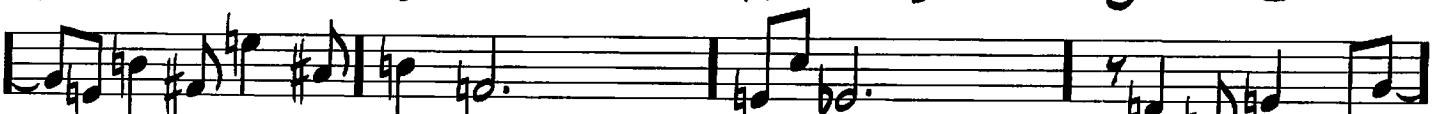
# THE SONG IS YOU

-JEROME KERN/  
OSCAR HAMMERSTEIN II





(BALLAD)

**SOPHISTICATED LADY**-DUKE ELLINGTON/IRVING MILLS/  
MITCHELL PARISH**A**  $Bb-7$  $Ab7$   $G7$   $Gb7$   $F7$   $Bb7$  $Bb-7$   $Eb7$   $\oplus$  2.  $Abmaj7$  $A07$ 2.  $Abmaj7$  $A-7$  $D7$ **B** $Gmaj7$  $E-7$  $A-7$  $D7$  $B-7b5$  $E7b9$  $A-7$  $D7b9$  $Gmaj7$  $E-7$  $A-7$  $D7$  $G7$  $C-7$  $Eb7$  $C-7b5$  $F7b9$ D.S. AL  $\oplus$  $\oplus$   $Abmaj7$ 

(C-7b5 F7b9)



(FAST JAZZ)

# THE SORCERER

377

-HERBIE HANCOCK

Handwritten musical score for "The Sorcerer" by Herbie Hancock. The score is written in 4/4 time and consists of four staves of music. The key signature is one flat (Bb).

**Staff 1:** Chords: Dbmaj7, Dmaj7, E-6, Fmaj7b5 / E. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes.

**Staff 2:** Chords: Dbmaj7, Dmaj7, A7#5(#9), D7#9. The melody continues with eighth and sixteenth notes, featuring a triplet of eighth notes.

**Staff 3:** Chords: Ab-7, G-7, Ebmaj7b5, A-7/D. The melody continues with eighth and sixteenth notes, featuring a triplet of eighth notes.

**Staff 4:** Chords: C-7, A7sus4, G/Ab. The melody continues with eighth and sixteenth notes, ending with a double bar line.

(MED. SWING)

**SPEAK NO EVIL**

-WAYNE SHORTER

%

Chord progression for **SPEAK NO EVIL** (Wayne Shorter):

Staff 1: C-7 Dbmaj7 C-7 Dbmaj7 C-7 Dbmaj7

Staff 2: C-7 Dbmaj7 Eb-7 E-7 C-7 D-7 Bb-7 A7b5

Staff 3: Bb-7 A7b5 1. Bb-7 2. Bb-7 A-7b5

Staff 4: Ab7 G-7 Gb7b5 F-7 Bb7b5

Staff 5: D/Eb Dbmaj7 C-7 Dbmaj7 C-7

Staff 6: Dbmaj7 C-7 Dbmaj7 C-7 Dbmaj7 Eb-7

Staff 7: E-7 C-7 D-7 Bb-7 A7b5 Bb-7 A7b5 Bb-7

Staff 8: C-7 Dbmaj7 C-7 Dbmaj7 AFTER SOLOS D.S. AL

REPEAT TILL END

# THE SPHINX

- ORNETTE COLEMAN

(FAST)

Handwritten musical score for "THE SPHINX" by Ornette Coleman. The score is written on three staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line with a repeat sign. The second staff is in bass clef and contains a bass line with a repeat sign. The third staff is in bass clef and contains a bass line. Chord symbols are written above and below the notes. The piece ends with a double bar line and the word "FINE".

Chord symbols:  $A_{maj}^7$ ,  $B-7$ ,  $E^7$ ,  $E^7/D$ ,  $C\#-7$ ,  $B-7$ ,  $C\#-7$ ,  $B-7$ ,  $A_{maj}^7$ ,  $C\#-7$ ,  $B-7$ ,  $E^7$ ,  $A^b$ , N.C.

Other markings: (WALK), FINE

(MED.)

# STANDING ON THE CORNER

-FRANK LOESSER

Chords and musical notation for "Standing on the Corner":

Staff 1: F F7 Bbmaj7 Eb9 F Ab7/Eb Db9 C7

Staff 2: F F7 Bbmaj7 Eb9 D7sus4 G7 Db9 C7

Staff 3: F F7 Bbmaj7 Bb-6 C7

Staff 4: F F7 Bbmaj7 Db6 F/C D-7 G-7 C7

Staff 5: 1. F Ab7/Eb Db9 C7 2. F Ab7/Eb Db9 C7 F A7

Staff 6: D- D-(#5) D-6 D-(#5) D- D-(#5) D-6 D-(#5)

Staff 7: F F+ F6 F+ F/C Gb/C Ab/C Gb/C

Staff 8: F/C D-7 Db9 C7

Staff 9: D.C. AL

Staff 10: F Ab7/Eb Db9 C7 F6

(BALLAD)

# THE STAR-CROSSED LOVERS

-DUKE ELLINGTON/BILLY STRAYHORN

S:

Handwritten musical score for "THE STAR-CROSSED LOVERS" by Duke Ellington and Billy Strayhorn. The score is in 4/4 time, key of B-flat major (three flats). It consists of 11 staves of music with various chords and melodic lines. Chords include Gbmaj7, G9b5, Dbmaj7/Ab, Bb-7, Eb-7, Ab7, Dbmaj7, G7b5, Gbmaj7, G9b5, Dbmaj7/Ab, Bb-7, G-7b5, C7b9, F-7, Eb-7, Ab13, Eb-7, Ab13, Eb-7b5, Ab13, Eb-7b5, Ab13, Db7sus4, Db9, Db7b9, Gbmaj7, Gb-7, Gb-6, Gb-(bb), Ab7, Dbmaj7, Db7#5, Gbmaj7, Eb7, Dbmaj7/Ab, E/Ab, Dbmaj7, Dbmaj7, Dbmaj9 add 6, and Dbmaj7. There are also "FILL" sections and a "D.S. FOR SOLOS" instruction.

(MED. OR BALLAD)

**STELLA BY STARLIGHT**- VICTOR YOUNG /  
NED WASHINGTON

Handwritten musical score for "Stella by Starlight" in G-flat major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are written in a handwritten style above or below the notes.

Chords and notes across the staves:

- Staff 1: E-7b5, A7b9, C-7, F7
- Staff 2: F-7, Bb7, Ebmaj7, Ab7
- Staff 3: Bbmaj7, E-7b5, A7b9, D-7, Bb-7, Eb7
- Staff 4: Fmaj7, E-7b5, A7b9, A-7b5, D7b9
- Staff 5: G7#5, C-7
- Staff 6: Ab7 (#11), Bbmaj7 (triplets)
- Staff 7: E-7b5, A7b9, D-7b5, G7b9
- Staff 8: C-7b5, F7b9, Bbmaj7
- Staff 9: (Final staff with a double bar line)



# STEPS

-CHICK COREA

(FAST JAZZ)

C-7

F-7 C-7

A<sup>b</sup>maj7#11 E<sup>m</sup>aj7 D<sup>b</sup>maj7#11 C<sup>b</sup>maj#11

2<sup>nd</sup> x, to SOLOS

(AFTER SOLOS)

C-7

PLAY 2X ONLY

(BASS CLEF CONT. SIM.)

F-7 C-7

A<sup>b</sup>maj7#11 E<sup>m</sup>aj7 D<sup>b</sup>maj7#11 C<sup>b</sup>maj7#11 C-7

(MED. SWING)

**STOLEN MOMENTS**

-OLIVER NELSON

**INTRO**

C-7

D-7

E<sup>b</sup>maj7

D-7

**HEAD**

S:

C-7

C-6

C-7

C-6



BASS CONTINUE SIMILE, FOLLOW CHANGES

F-7

F-6

C-7

C-6



D-11

E<sup>b</sup>-11

E-11

F-11

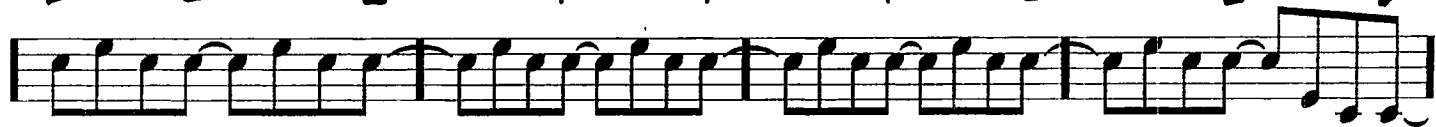
F<sup>#</sup>-11

F-11

E-11

E<sup>b</sup>-11

D-7

D<sup>#</sup>07

C/E

F-7

C-7

⊕

G7<sup>#</sup>5

(TO SOLOS)



(SOLOS ON C MINOR BLUES)

(AFTER SOLOS, D.S. AL ⊕)

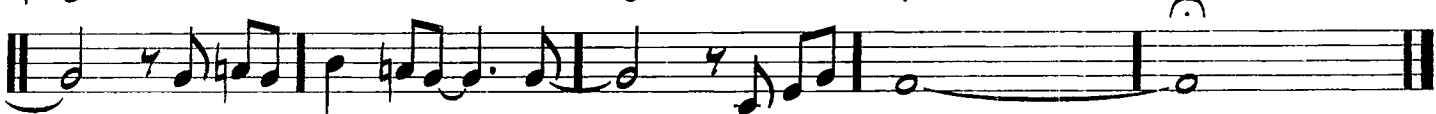
⊕ G7<sup>#</sup>5

C-7

G7<sup>#</sup>5

F7sus4

C-9



RIT. -----

# (MED.) STOMPIN' AT THE SAVOY

-BENNY GOODMAN/EDGAR SAMPMON/CHICK WEBB

Handwritten musical score for "Stompin' at the Savoy" in 4/4 time. The score is written on ten staves. The key signature is B-flat major (two flats). The tempo is marked "(MED.)". The score includes various chords and melodic lines. The chords are: A<sup>b</sup>7, D<sup>b</sup>ma<sup>7</sup>, A<sup>b</sup>7, D<sup>b</sup>ma<sup>7</sup>, D<sup>o</sup>7, E<sup>b</sup>-7, A<sup>b</sup>7, D<sup>b</sup>b, B<sup>b</sup>-7, E<sup>b</sup>-7, A<sup>b</sup>7, D<sup>b</sup>b, D<sup>b</sup>7, G<sup>b</sup>7, G<sup>7</sup>, G<sup>b</sup>7, B<sup>7</sup>, F<sup>#</sup>-7b5, B<sup>7</sup>, E<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, A<sup>b</sup>7, D<sup>b</sup>ma<sup>7</sup>, A<sup>b</sup>7, D<sup>b</sup>ma<sup>7</sup>, D<sup>o</sup>7, E<sup>b</sup>-7, A<sup>b</sup>7, D<sup>b</sup>b, A<sup>b</sup>7.

386

(MED. BLUES)

**STRAIGHT NO CHASER**

-THELONIOUS MONK

Handwritten musical score for "Straight No Chaser" by Thelonious Monk. The score is written on a single staff in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody is composed of eighth and quarter notes, with some measures containing rests. Chord symbols are written above the staff: Bb7, Eb7, Bb7, Eb7, Bb7, F7, Bb7, and Bb7. A first ending bracket is placed over the 11th and 12th measures, with a "1." above it. A second ending bracket is placed over the 13th and 14th measures, with a "2." above it. The score concludes with a double bar line and a repeat sign. Below the staff, the text "AFTER SOLOS, D.S. AL" is written, followed by a double bar line and a repeat sign. The score is followed by two empty staves.

(SWING)

# SUGAR

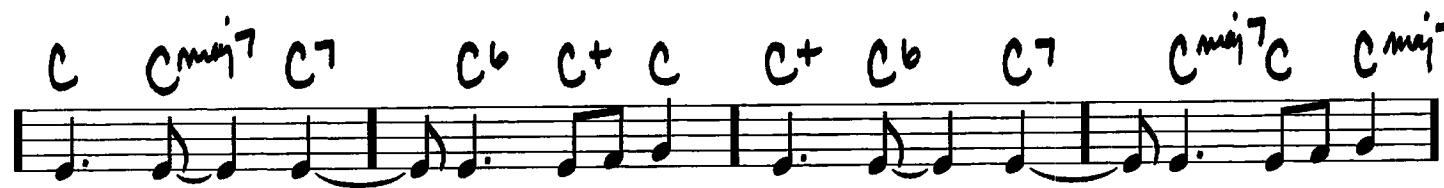
-STANLEY TURRENTINE

Handwritten musical score for "SUGAR" by Stanley Turrentine. The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of five staves of music. The first staff begins with a treble clef and a key signature change to three flats. Chords are written above the staff: C-7, D-7b5, G7#5, and C-7. The second staff has chords G7#5, C-7, and D-7. The third staff has chords G7#5, C-7, Gb7, and F-7. The fourth staff has chords Eb7, D-7b5, G7#5, and Ab7. The fifth staff has chords G7#5, C-7, and (Dbmaj7). The music features eighth and sixteenth notes, with many triplets indicated by a '3' in a bracket. The score ends with a double bar line on the fifth staff.

(MED. SWING)

# A STRING OF PEARLS

-JERRY GRAY

**INTRO**

# SOLO (A<sup>b</sup> BLUES)

389

A<sup>b</sup>6 D<sup>b</sup>7 A<sup>b</sup>6 A<sup>b</sup>7

[1<sup>ST</sup> TIME ONLY]

D<sup>b</sup>7 A<sup>b</sup>6

E<sup>b</sup>7 A<sup>b</sup>6

REPEAT ENDING

LAST TIME A<sup>b</sup>6 G7

C C<sup>mi</sup>7 C7 C<sup>b</sup> C+ C C+ C<sup>b</sup> C7 C<sup>mi</sup>7 C C<sup>mi</sup>7

C7 C<sup>b</sup> C+ C D7 G7 C<sup>b</sup> D7<sup>b</sup>9 G7

C C<sup>mi</sup>7 C7 C<sup>b</sup> C+ C C+ C<sup>b</sup> C7 C<sup>mi</sup>7 C C<sup>mi</sup>7

C7 C<sup>b</sup> C+ C D7 G7 C<sup>b</sup> D<sup>-7</sup>/<sub>A</sub> G<sup>o</sup>7 F<sup>b</sup>E<sup>o</sup>7 D<sup>-7</sup> A<sup>b</sup>7 C/G

G7 G13 C<sup>b</sup> C<sup>b</sup>/9

(MED.)

**STUFF**

-MILES DAVIS

**INTRO**

(BASS)  $D\flat 7\sharp 9$  (7x's)

w/ VARIATIONS ON REPEATS

**A**  $D\flat 7$   $D 7$   $B 7$   $B\flat 7$

$C 7$

(C PEDAL NEXT 20 MEAS.)  
(HARMONY IS FLEXIBLE)

tr





E7

Bb7



G7

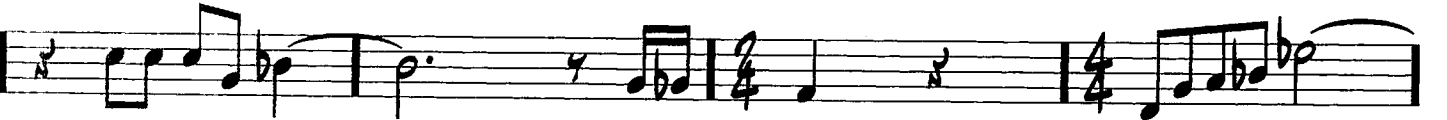
C7

Db7



D7

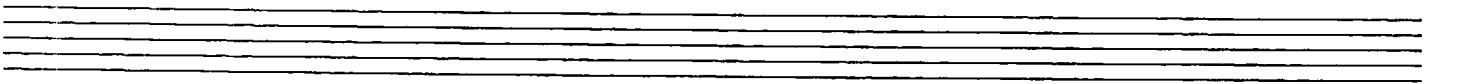
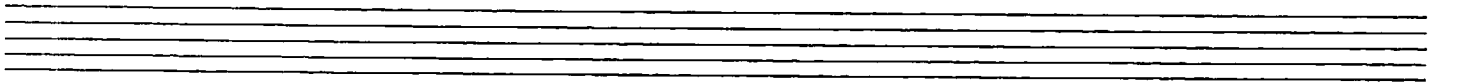
G7



Db7#9



BASS W/ INTRO RIFF SIM.



(MED.)

# A SUNDAY KIND OF LOVE

-BARBARA BELLE/LOUIS PRIMA/ANITA LEONARD/STAN RHODES

Handwritten musical score for "A Sunday Kind of Love" in 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are written in a handwritten style above the notes. The melody is written on a treble clef staff with a key signature of one flat (Bb). The score includes first and second endings, marked with "1." and "2.".

Chords and melodic lines (Staff 1):

- Staff 1: F6 / A-7 Ab-7 G-7 C7b9
- Staff 2: A-7 D7b9 G-7 Bb-6 A-7 D7
- Staff 3: G-7 C7 1. F6 / A-7 Ab-7 G-7 Db9 C9
- Staff 4: 2. F6 G-7 G#o7 F/A C-7 F7
- Staff 5: C-7 F7 Bb6 / C-7 F7b9 Bb6
- Staff 6: G7 D-7 G7 D-7 G7b9 / C7 F#o7
- Staff 7: G-7 / Db9 C9 F6 / A-7 Ab-7 G-7 C7b9
- Staff 8: A-7 D7b9 G-7 Bb-6 A-7 D7
- Staff 9: G-7 C7 F6 (D7b9 G-7 / Db9 C9)

# (MED.) THE SURREY WITH THE FRINGE ON TOP

- RICHARD RODGERS / OSCAR HAMMERSTEIN II

Handwritten musical score for "The Surrey with the Fringe on Top" (Medley). The score is written on ten staves, each with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written on the upper staff of each system, and the harmony is indicated by chords written above the staff.

**Chords and Melody:**

- Staff 1: Bbmaj7 C-7 D-7 C-7 Bbmaj7 C-7 D-7 C-7
- Staff 2: Bbmaj7 C-7 D-7 G-7 C7 G-7 [1. C-7 F7] [2. C-7 F7]
- Staff 3: F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Ebmaj7
- Staff 4: G-7 C7 Fmaj7 D-7 G-7 C7 C-7 F7
- Staff 5: Bbmaj7 C-7 D-7 C-7 Bbmaj7 C-7 D-7 C-7
- Staff 6: Bbmaj7 C-7 D-7 G-7 C-7 G7b9 C-7 G7b9
- Staff 7: D-7b5 G7b9 C-7 F7 Bbmaj7 (C-7 F7)

The melody consists of eighth and quarter notes, with some rests and a final long note on the last staff.

394

(MED. BLUES)

**SWEDISH PASTRY**

--BARNEY KESSEL



REPEAT HEAD IN/OUT  
SOLD ON 12 BAR BLUES

# SWEET GEORGIA BRIGHT

-CHARLES LLOYD

(JAZZ)



REPEAT HEAD IN/OUT  
AFTER SOLOS, D.C. AL  $\oplus$



ROCK  
J = 168  
EVEN 8ths

# SWEET HENRY

-STEVE SWALLOW/  
JACK GREGG

D A/C# B- B/A G C D  
 B- B/A E/G# A G - D/A A7 D  
 A/E E E/D D  
 A/C# E/B B E/B B7 E/B  
 D G/D D7 G E7/G# A7 N.C.  
 G/D D D/C C  
 G/B D/A A (VAMP) D A7 D  
 (ENDING-) D A/C# B- B/A G C D  
 RIT. -----

D.C. FOR SOLOS

# TAKE FIVE

(MED.)

Handwritten musical score for "Take Five" by Paul Desmond. The score is written on ten staves. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 5/4 time signature. The music consists of eighth and sixteenth notes, often beamed in groups of four. Chord symbols are written above or below the notes. The score ends with a double bar line on the tenth staff.

Chord symbols (from top to bottom, left to right):

- Staff 1: Eb-, Bb-7, Eb-, Bb-7, Eb-, Bb-7
- Staff 2: Eb-, Bb-7, Eb-, Bb-7, Eb-, Bb-7
- Staff 3: Cbmaj7, Bb-7, Ab-7
- Staff 4: Gbmaj7, Cbmaj7, Bb-7
- Staff 5: Ab-7, F-7, Bb-7, Eb-, Bb-7
- Staff 6: Eb-, Bb-7, Eb-, Bb-7, Eb-, Bb-7
- Staff 7: Eb-, Bb-7, Eb-, Bb-7, Eb-, Bb-7
- Staff 8: Eb-
- Staff 9: (Empty)

(MED.)

# TAKE THE "A" TRAIN

- BILLY STRAYHORN

Handwritten musical score for "Take the A Train" by Billy Strayhorn. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the staff, including C6, D7b5, D-7, G7, Fmaj7, D7, D-7, G7, G7b9, C6, D7b5, D-7, G7, C6, N.C., and Cmaj7. The score is divided into sections by repeat signs and includes a section labeled "AFTER SOLOS, D.C. AL".



# THANKS FOR THE MEMORY

LEO ROBIN/RALPH RAINGER

(MED.)

Chords and musical notation details:

- Staff 1: G-7, C7, F6, F#o7
- Staff 2: G-7, C7, F6, F#o7, G-7, Ao7, Bb6
- Staff 3: G-7, C7 (1st ending), E-7b5, A7b5 (2nd ending)
- Staff 4: Abmaj7, Bb-7, Eb7, Abmaj7, Ao7
- Staff 5: Cmaj7, A-7, D-7, G7, G-7, C7#5
- Staff 6: G-7, C7, F6, F#o7
- Staff 7: G-7, C7, F6, F#o7, G-7, Ao7, Bb6
- Staff 8: G-7, C7, F6, (D7b9)

FINE

# TAME THY PEN

-RICHARD NILES

**INTRO**

F# 11  
E

1. 2. 3.

E-11

4.

Bb maj 7 (#11)

## A

B<sup>7</sup>(alt.)

8VA

E-6

A-9

G#-765

$$\frac{B}{G}$$

Смай7

Bb maj 7 (#11)

B7 (alt.)

**B**

$\frac{F\#-11}{E}$

Handwritten musical notation for the first system, featuring a treble and bass staff. Chords are written above the staff: E-11, F#-11/E, E-11, Ab(Lyd.#5), E/C, C maj7, F maj7, and Bbmaj7(#11). The notation includes various note values, accidentals, and triplets.

REPEAT [A] SOLOS: [A][A][B][A]  
TAKE [C] AFTER SOLOS

Handwritten musical notation for the second system, featuring a treble and bass staff. Chords are written above the staff: G#-11/F#, F#-11, and C maj7(#11). The notation includes various note values, accidentals, and triplets.

PLAY TUNE [A][A][B][A] TO

Handwritten musical notation for the third system, featuring a treble and bass staff. Chords are written above the staff: Bbmaj7(#11), Amaj7(#11), and Abmaj7(#11). The notation includes various note values, accidentals, and triplets.

Handwritten musical notation for the fourth system, featuring a treble and bass staff. Chords are written above the staff: Dbmaj7(#11), C(Lyd. Eb/F), and G maj7(#11). The notation includes various note values, accidentals, and triplets.

(MED.  
EVEN BEATS)

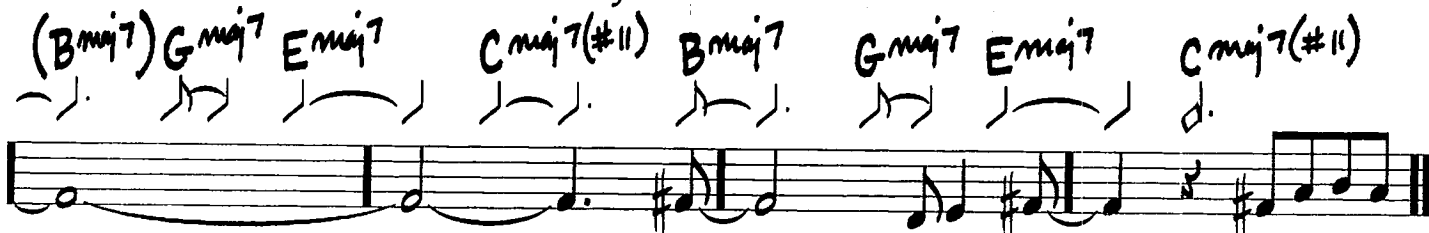
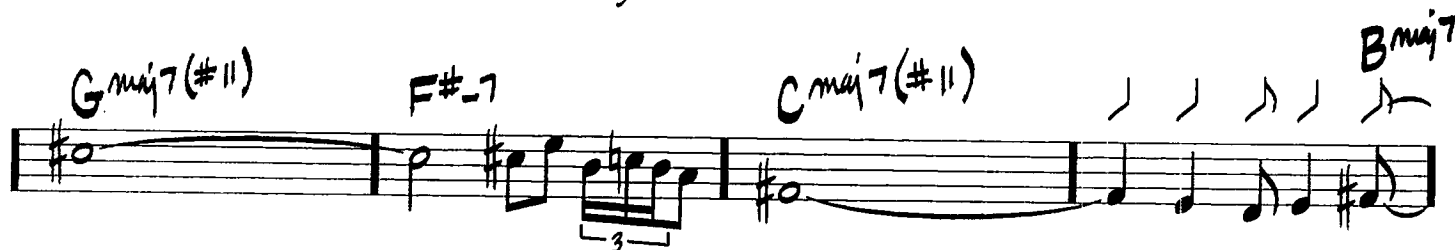
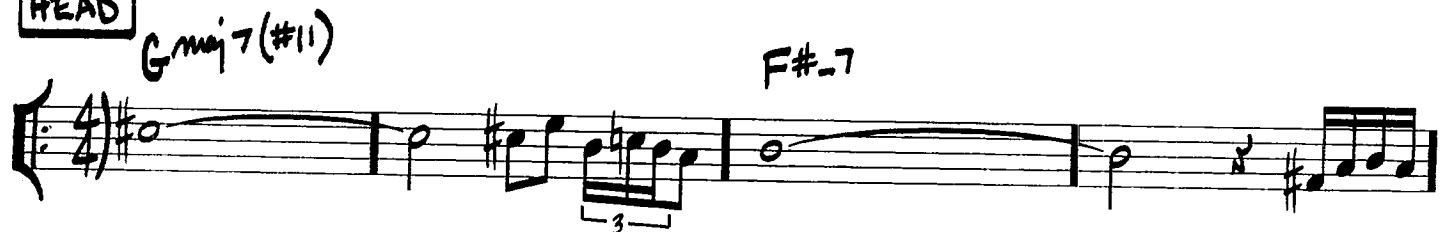
## TELL ME A BEDTIME STORY

- HERBIE HANCOCK

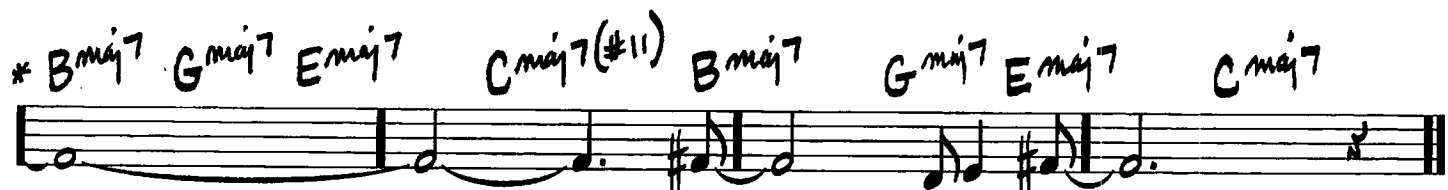
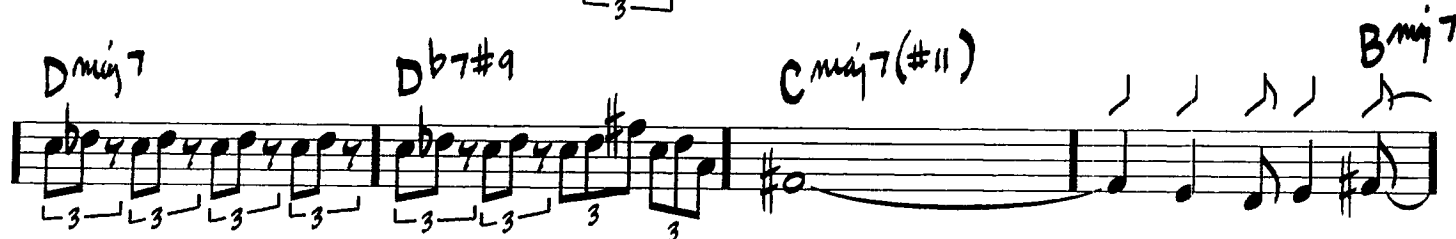
## INTRO



## HEAD



X



\* RHYTHM AS BEFORE

B7<sup>am</sup>4A7<sup>am</sup>4

G#-7

E-7



Db-7

Eb-7

E-7

F#-7



Gmaj7(#11)

F#-7



E-7

A7

Dmaj7

Cmaj7(#11)

Bmaj7



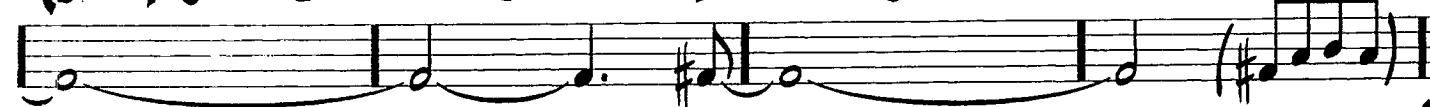
\* (Bmaj7) Gmaj7 E-7

Cmaj7(#11)

Bmaj7

Gmaj7 E-7

Cmaj7



\* RHYTHM AS BEFORE

AFTER SOLOS, D.S. AL

(ENDING VAMP)

(E-7) Cmaj7

Bmaj7

Gmaj7

E-7

Cmaj7

Bmaj7



(LAST x)

404

# THAT'S AMORE

## (THAT'S LOVE)

-HARRY WARREN/  
JACK BROOKS

(MED.)

Handwritten musical score for "THAT'S AMORE (THAT'S LOVE)" in Bb major, 2/4 time. The score consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords: Bb, Bbmaj7, Bb6, Db7. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 2: Chords: C-7, F7, C-7, F7. Melody: C4, E4, G4, F4, E4, C4, Bb3, A3.
- Staff 3: Chords: C-7, F7, C-7, F7. Melody: C4, E4, G4, F4, E4, C4, Bb3, A3.
- Staff 4: Chords: Bbmaj7, Bb6, C-7, F7. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 5: Chords: Bb, Bbmaj7, Bb6, Db7. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 6: Chords: C-7, F7, C-7, F7. Melody: C4, E4, G4, F4, E4, C4, Bb3, A3.
- Staff 7: Chords: C-7, F7, C-7, F7. Melody: C4, E4, G4, F4, E4, C4, Bb3, A3.
- Staff 8: Chords: Bbmaj7, Bb6, C-7, F7. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.

Handwritten musical notation for a 12-measure blues progression in B-flat major. The notation is organized into 12 measures across 10 staves, with chords written above the notes. The progression is as follows:

- Measure 1: B $\flat$  (Chord)
- Measure 2: B $\flat$  maj 7 (Chord)
- Measure 3: B $\flat$  6 (Chord)
- Measure 4: D $\flat$  7 (Chord)
- Measure 5: C-7 (Chord)
- Measure 6: F7 (Chord)
- Measure 7: C-7 (Chord)
- Measure 8: F7 (Chord)
- Measure 9: C-7 (Chord)
- Measure 10: F7 (Chord)
- Measure 11: D7/A (Chord)
- Measure 12: A $\flat$  7 b5 (Chord)

The notation includes various musical symbols such as notes, rests, and bar lines, indicating a 12-measure blues structure. The chords are written in a handwritten style, and the overall layout is a single-page musical score.

THERE IS NO GREATER LOVE

-ISHAM JONES/MARTY SYNES

Handwritten musical score for "The Girl on the Train" in Bb major, 4/4 time. The score consists of 12 staves of music with various chords and melodic lines. The chords are: Bbmaj7, Eb7, Ab7b5, G7, C7, C-7, F7, Bb6, A-7b5, D7, G-, C7, F7, Bbmaj7, Eb7, Ab7b5, G7, C7, C-7, F7, Bb6, (C-7 F7).



# (UP) THERE WILL NEVER BE ANOTHER YOU

— HARRY WARREN/MACK GORDON

Handwritten musical score for the song "There Will Never Be Another You". The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one flat (Bb). The score includes various chords and melodic lines.

**Chords and Melodic Lines:**

- Line 1: Ebmaj7, D-7b5, G7
- Line 2: C-7, Bb-7, Eb7
- Line 3: Abmaj7, Db9, Ebmaj7, C-7
- Line 4: F7, F-7, Bb7
- Line 5: Ebmaj7, D-7b5, G7
- Line 6: C-7, Bb-7, Eb7
- Line 7: Abmaj7, Db9, Ebmaj7, A-7, D7
- Line 8: Ebmaj7, D7, G-7, C7, F-7, Bb7, Eb, (Bb7)

The score concludes with a double bar line and the word "FINE".

# THERE'LL BE SOME CHANGES MADE

(MED.  
SWING)

- BENTON OVERSTREET/BILLY HIGGINS

Chord symbols: G7, C7, D7, F7, B $\flat$ 6, (A7 A $\flat$ 7)

FINE

(MED.)

# THEY DIDN'T BELIEVE ME

-JEROME KERN/HERBERT REYNOLDS

Handwritten musical score for "They Didn't Believe Me" in G major, 4/4 time. The score consists of ten staves of music. Chords are written above the staves: A-7, D7, Gmaj7, B-7, E7, C#-7b5, F#7, F7b5, and A-7. The melody includes triplets and slurs.

(MED. JAZZ  
ROCK)

# THINK ON ME

-GEORGE CABLES

Handwritten musical notation for the first system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten  $A-7/D$  chord above it. The second measure has a handwritten  $C-7/F$  chord above it. The third measure has a handwritten  $C-7/F$  chord above it. The fourth measure has a handwritten  $C-7/F$  chord above it. The fifth measure has a handwritten  $C-7/F$  chord above it. The sixth measure has a handwritten  $C-7/F$  chord above it. The seventh measure has a handwritten  $C-7/F$  chord above it. The eighth measure has a handwritten  $C-7/F$  chord above it. The ninth measure has a handwritten  $C-7/F$  chord above it. The tenth measure has a handwritten  $C-7/F$  chord above it. The eleventh measure has a handwritten  $C-7/F$  chord above it. The twelfth measure has a handwritten  $C-7/F$  chord above it.

Handwritten musical notation for the second system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten  $A-7/D$  chord above it. The second measure has a handwritten  $C-7/F$  chord above it. The third measure has a handwritten  $C-7/F$  chord above it. The fourth measure has a handwritten  $C-7/F$  chord above it. The fifth measure has a handwritten  $C-7/F$  chord above it. The sixth measure has a handwritten  $C-7/F$  chord above it. The seventh measure has a handwritten  $C-7/F$  chord above it. The eighth measure has a handwritten  $C-7/F$  chord above it. The ninth measure has a handwritten  $C-7/F$  chord above it. The tenth measure has a handwritten  $C-7/F$  chord above it. The eleventh measure has a handwritten  $C-7/F$  chord above it. The twelfth measure has a handwritten  $C-7/F$  chord above it.

Handwritten musical notation for the third system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten  $Cmaj7/B$  chord above it. The second measure has a handwritten  $Bmaj7$  chord above it. The third measure has a handwritten  $Bmaj7/Bb$  chord above it. The fourth measure has a handwritten  $Bbmaj7$  chord above it. The fifth measure has a handwritten  $Bbmaj7$  chord above it. The sixth measure has a handwritten  $Bbmaj7$  chord above it. The seventh measure has a handwritten  $Bbmaj7$  chord above it. The eighth measure has a handwritten  $Bbmaj7$  chord above it. The ninth measure has a handwritten  $Bbmaj7$  chord above it. The tenth measure has a handwritten  $Bbmaj7$  chord above it. The eleventh measure has a handwritten  $Bbmaj7$  chord above it. The twelfth measure has a handwritten  $Bbmaj7$  chord above it.

Handwritten musical notation for the fourth system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten  $Bb-7$  chord above it. The second measure has a handwritten  $A7\#11$  chord above it. The third measure has a handwritten  $Ab-7$  chord above it. The fourth measure has a handwritten  $Ab-7/Gb$  chord above it. The fifth measure has a handwritten  $Ebmaj7$  chord above it. The sixth measure has a handwritten  $Ebmaj7$  chord above it. The seventh measure has a handwritten  $Ebmaj7$  chord above it. The eighth measure has a handwritten  $Ebmaj7$  chord above it. The ninth measure has a handwritten  $Ebmaj7$  chord above it. The tenth measure has a handwritten  $Ebmaj7$  chord above it. The eleventh measure has a handwritten  $Ebmaj7$  chord above it. The twelfth measure has a handwritten  $Ebmaj7$  chord above it.

Handwritten musical notation for the fifth system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten  $Ebmaj7$  chord above it. The second measure has a handwritten  $A13b9$  chord above it. The third measure has a handwritten  $Ebmaj7$  chord above it. The fourth measure has a handwritten  $A13b9$  chord above it. The fifth measure has a handwritten  $Ebmaj7$  chord above it. The sixth measure has a handwritten  $A13b9$  chord above it. The seventh measure has a handwritten  $Ebmaj7$  chord above it. The eighth measure has a handwritten  $A13b9$  chord above it. The ninth measure has a handwritten  $Ebmaj7$  chord above it. The tenth measure has a handwritten  $A13b9$  chord above it. The eleventh measure has a handwritten  $Ebmaj7$  chord above it. The twelfth measure has a handwritten  $A13b9$  chord above it.

Handwritten musical notation for the sixth system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten  $D-7$  chord above it. The second measure has a handwritten  $G7$  chord above it. The third measure has a handwritten  $E-7$  chord above it. The fourth measure has a handwritten  $A7\#5$  chord above it. The fifth measure has a handwritten  $D-7$  chord above it. The sixth measure has a handwritten  $D-7$  chord above it. The seventh measure has a handwritten  $D-7$  chord above it. The eighth measure has a handwritten  $D-7$  chord above it. The ninth measure has a handwritten  $D-7$  chord above it. The tenth measure has a handwritten  $D-7$  chord above it. The eleventh measure has a handwritten  $D-7$  chord above it. The twelfth measure has a handwritten  $D-7$  chord above it.

Handwritten musical notation for the seventh system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten  $Bbmaj7$  chord above it. The second measure has a handwritten  $Ebmaj7$  chord above it. The third measure has a handwritten  $D-7$  chord above it. The fourth measure has a handwritten  $D-7$  chord above it. The fifth measure has a handwritten  $D-7$  chord above it. The sixth measure has a handwritten  $D-7$  chord above it. The seventh measure has a handwritten  $D-7$  chord above it. The eighth measure has a handwritten  $D-7$  chord above it. The ninth measure has a handwritten  $D-7$  chord above it. The tenth measure has a handwritten  $D-7$  chord above it. The eleventh measure has a handwritten  $D-7$  chord above it. The twelfth measure has a handwritten  $D-7$  chord above it.

FINE

AFTER SOLOS, D.C. AL FINE  
(TAKE 2ND ENDING ON HEAD OUT)

(MED. UP SWING)

# THOU SWELL

- RICHARD RODGERS/  
LORENZ HART

Chord symbols and musical notation for "Thou Swell":

- Measures 1-4:  $F-7$ ,  $Bb7$ ,  $F-7$ ,  $Bb7$
- Measures 5-8:  $Ebmaj7$ ,  $A^b13$ ,  $Ebmaj7$ ,  $A-7b5$   $D7b9$
- Measures 9-12:  $G-7$ ,  $C7$ ,  $F-7$ ,  $Bb7$ ,  $Ebmaj7$ ,  $E^b6$
- Measures 13-16:  $D-7$ ,  $G7$ ,  $C-7$ ,  $F7$ ,  $Bb7$ ,  $G-7$ ,  $C7$
- Measures 17-20:  $F-7$ ,  $Bb7$ ,  $F-7$ ,  $Bb7$
- Measures 21-24:  $Ebmaj7$ ,  $A^b13$ ,  $Ebmaj7$ ,  $A-7b5$   $D7b9$
- Measures 25-28:  $G-7$ ,  $C7$ ,  $F-7$ ,  $Bb7$ ,  $G-7b5$ ,  $C7$
- Measures 29-32:  $F-7$ ,  $Bb7$ ,  $E^b6$

4/2

(JAZZ WALTZ)

# THREE FLOWERS

- MCCOY TYNER



(ENDING)

Ebmaj7  
(VAMP)

Db9

Emaj7



REPEAT AS DESIRED

(MED. BALLAD)

# TIME REMEMBERED

-BILL EVANS



FINE

# TONES FOR JOAN'S BONES

-CHICK COREA

(SLOW SWING)

Chord symbols and musical notation are present throughout the score, including:

- E-7, E-7b5, Eb7
- Dmaj7 (MED. SWING), G7/D
- D7b9, F7b9, Bb, Ab-7, Gbmaj7, F7
- Bb-7b5, Eb7
- Ab-7, Ab7/Gb, F-7b5, Ebmaj7#11
- (J.=d.) Ebmaj7, Gbmaj7, Fmaj7, Abmaj7
- Cmaj7, Ebmaj7, (J.=d) Db-7, A7b9
- Dmaj7, G7/D
- D7b9, F7b9, Bbmaj7
- E-7, A7, Bb7, B-7, E7
- E-7, F#-7, F-7, Bb7, Ebmaj7, D-7, C-7, F7
- E-7, F#-7, Gbmaj7, A7b9, Ebmaj7#11



# TOPSY

(MED. UP)

D-

B $\flat$ 7

A7

D-

B $\flat$ 7

A7



D-

B $\flat$ 7

A7

D-

B $\flat$ 7

A7



G-

E $\flat$ 7

D7

G-



D-

B $\flat$ 7

A7

D-



D7

G7



C7

F7

B $\flat$ 7

A7



D-

B $\flat$ 7

A7

D-

B $\flat$ 7

A7



D-

B $\flat$ 7

A7

D-



(MED. SWING)

## TOUR DE FORCE

-JOHN "DIZZY" GILLESPIE

Handwritten musical score for "Tour de Force" by John "Dizzy" Gillespie. The score is written on ten staves, each with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked "MED. SWING".

The score includes various musical notations such as eighth notes, quarter notes, and rests. Above the staves, there are handwritten chord symbols indicating the harmonic structure of the piece. The chords are as follows:

- Staff 1: D-7b5, Db-7, C-7, B-7, Bb-7, Eb7
- Staff 2: C-7, B-7, D-7b5, Db-7, C-7, B-7
- Staff 3: Bb-7, Eb7, 1. Ab6, Bb-7, Ab7, 2. Ab6
- Staff 4: Eb-7, Ab7, Dbmaj7, Dø7, Eb-7, Ab7, Dbmaj7
- Staff 5: F-7, Bb7, Ebmaj7, Eø7, F-7, E7, Eb7
- Staff 6: D-7b5, Db-7, C-7, B-7, Bb-7, Eb7
- Staff 7: C-7, B-7, D-7b5, Db-7, C-7, B-7
- Staff 8: Bb-7, Eb7, Ab6

The score concludes with a double bar line on the final staff.

(BOSSA)

TRISTE**A**B $\flat$ maj7G $\flat$ maj7B $\flat$ 5B $\flat$ maj7

D-7

G7



C-7

A-7 $\flat$ 5

D7

G-7

A7(#9)



Dmaj7

E-7

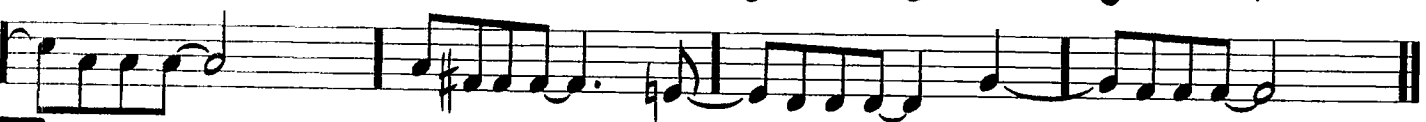
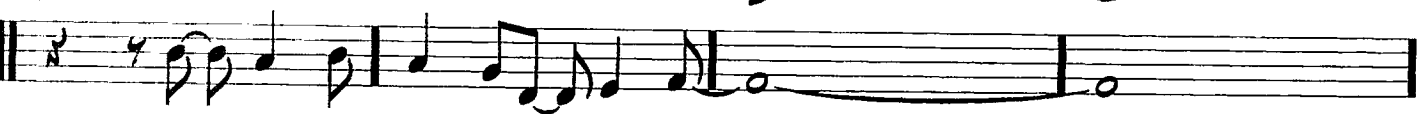
A7

D-7

G7

C-7

F7

**B** B $\flat$ maj7B $\flat$ -7E $\flat$ 7B $\flat$ maj7

F-7

B $\flat$ 7E $\flat$ maj7A $\flat$ 7

D-7

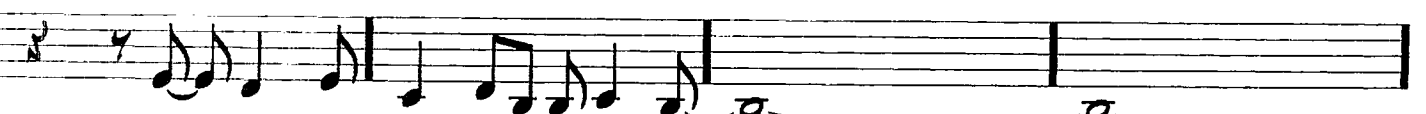
G-7

C7



C-7

- - F7

B $\flat$ -7E $\flat$ 7B $\flat$ -7E $\flat$ 7B $\flat$ -7E $\flat$ 7B $\flat$ -7E $\flat$ 7

(FAST BOP)

# TUNE UP

-MILES DAVIS

D-7                      G7                      Cmaj7



Handwritten musical notation on a single staff. The notation is divided into three measures by vertical bar lines. Above the staff, the chords D-7, G7, and Cmaj7 are written in a handwritten style. The first measure contains a dotted quarter note on G4 and an eighth rest. The second measure contains a half note on Bb4, a quarter note on B4, and a half note on A4. The third measure contains a whole rest, an eighth note on G4, and a quarter note on F#4.

C-7                      F7                      Bbmaj7

Handwritten musical notation for a single staff, likely a guitar solo. The notation includes a first ending bracket over the first measure, which contains a whole note E. The second measure contains a half note F. The third measure contains a half note Bb and a quarter note A. The fourth measure contains a whole note G. The fifth measure contains a whole note F. The sixth measure contains a whole note E. The seventh measure contains a whole note D. The eighth measure contains a whole note C. The ninth measure contains a whole note B. The tenth measure contains a whole note A. The eleventh measure contains a whole note G. The twelfth measure contains a whole note F. The thirteenth measure contains a whole note E. The fourteenth measure contains a whole note D. The fifteenth measure contains a whole note C. The sixteenth measure contains a whole note B. The seventeenth measure contains a whole note A. The eighteenth measure contains a whole note G. The nineteenth measure contains a whole note F. The twentieth measure contains a whole note E. The notation is written on a single staff with a key signature of one flat (Bb) and a time signature of 4/4.

2. E-7 A7 D maj7

The image shows a handwritten musical score for the second ending of a piece. It consists of a single staff with a treble clef. The notation is as follows: a quarter note on G4, followed by a dotted half note on G4, then a quarter note on F#4. This is followed by a bar line. After the bar line is a quarter note on G4, followed by an eighth note on F#4, and then a quarter rest. This is followed by another bar line. After the second bar line is a whole rest. The piece ends with a double bar line. Above the staff, the chords are written: '2. E-7' above the first measure, 'A7' above the second measure, and 'D maj7' above the third measure.

(BALLAD)

# TURN OUT THE STARS

419

-BILL EVANS/  
GENE LEES

Handwritten musical score for "Turn Out the Stars" by Bill Evans and Gene Lees. The score is written on ten staves in 4/4 time, featuring a variety of jazz chords and melodic lines. The key signature has one flat (B-flat major or D minor).

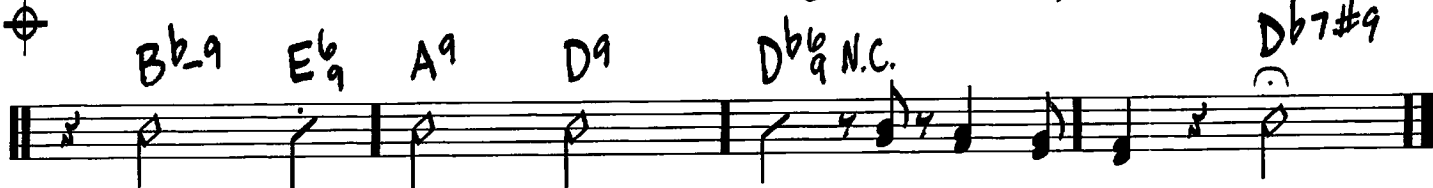
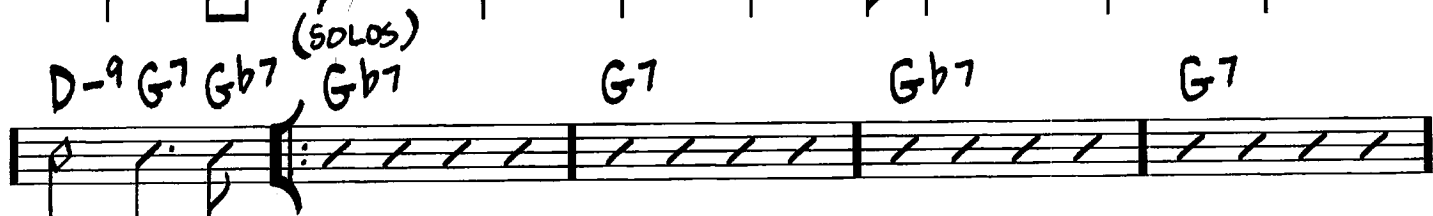
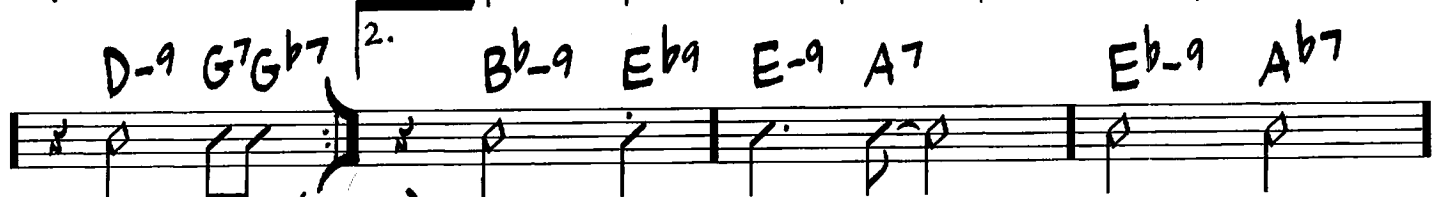
Chords and notation across the staves:

- Staff 1: B-7b5, E7b9, A-7, A7b9, D-7, G7, Cmaj7, A-7
- Staff 2: F-7, Bb7, Ebmaj7, C-7, A-7, D7, Gmaj7, E-7
- Staff 3: C#-7, F#7, Bmaj7, G#-7, C#-7, Bb-7b5, Eb7#5
- Staff 4: Ab-7, F-7b5, Bb7#9, Eb-7, /Db, Cbmaj7, Eb-7/Bb
- Staff 5: E-7/A, A7b9, Dmaj7/A, E-7/A, A7, Dmaj7/A
- Staff 6: D-7/G, G7b9, Cmaj7/G, D-7/G, G7, Cmaj7, C7
- Staff 7: F#-7/B, B7#5, E-7, Bb7(#11), A7#5, D-7, Ab7(#11)
- Staff 8: G7#5, C-7, Eb7, Abmaj7, C7#5, F-7
- Staff 9: D-7b5, G7#9, C-7, Eb7, Abmaj7, G7, Cmaj7, F#7
- Staff 10: B-7b5, E7b9, A-, Eb-7/Ab, Ab7b9, C#- (F#7)

(FAST SWING)

**TWISTED BLUES**

-JOHN L. (JES.) MONTGOMERY



REPEAT AS DESIRED

AFTER SOLOS, D.C. AL

(TAKE REPEAT)

# UNIQUITY ROAD

421

-PAT METHENY

(MED. FAST)

Handwritten musical score for "Uniquity Road" by Pat Metheny. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "(MED. FAST)".

The score is divided into sections labeled A and B. Section A is marked with a box containing the letter 'A'. Section B is marked with a box containing the letter 'B'. The score includes various musical notations, including notes, rests, and accidentals, as well as handwritten chord symbols and performance instructions.

Chord symbols and performance instructions include:

- A, B/A, E<sup>ma</sup>7#11, G-, D<sup>7</sup>/A, B<sup>b</sup>-, A<sup>b</sup>6, G<sup>b</sup>ma7b5, G-, B-, A<sup>b</sup>, C<sup>#</sup>-, B<sup>b</sup>, 1. A<sup>ma</sup>7b5, A7, E<sup>b</sup>, E<sup>aus</sup>2, G<sup>#</sup>-, F<sup>#</sup>6, E<sup>ma</sup>7#11, E<sup>ma</sup>7, 2. B<sup>b</sup>7aus4, B<sup>b</sup>7, Eb-7, B<sup>b</sup>, F<sup>#</sup>/A<sup>#</sup>, B-, E-/B, C, G/B, A<sup>b</sup>-9, Eb-7, B<sup>b</sup>, F<sup>#</sup>/A<sup>#</sup>, B-, E-/B, C, G/B, A/B, AFTER SOLOS, D.C. AL FINE, FINE.

422

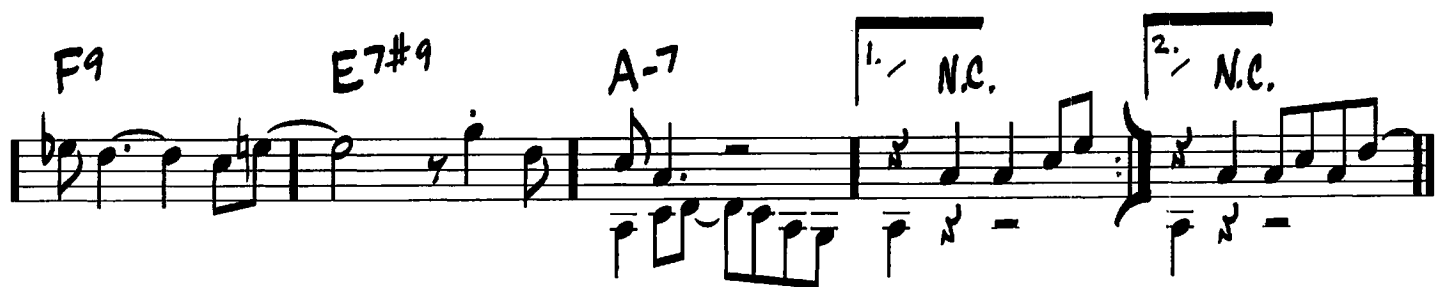
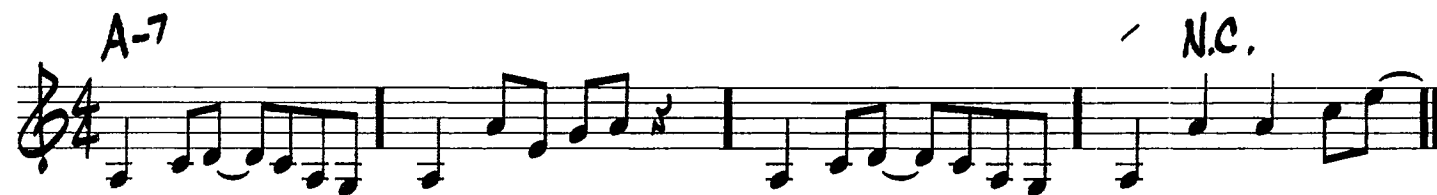
(ROCK  
J=118)

# UNCHAIN MY HEART

- BOBBY SHARP /

TEDDY POWELL

INTRO





D-7

E7

N.C.

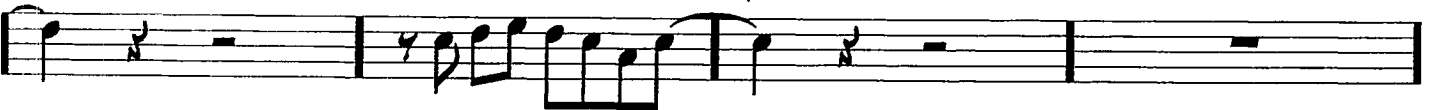


A-7



D-7

A-7



D-7

A-7

D-7

A-7



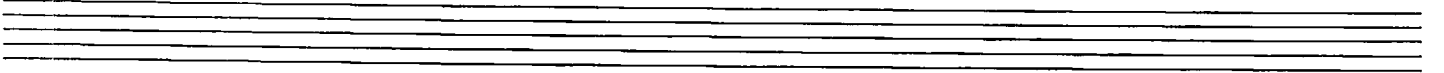
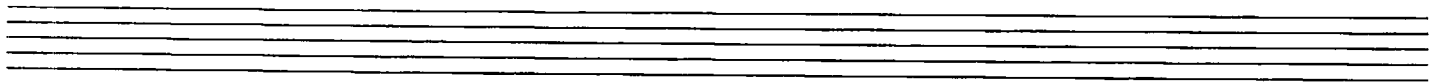
F9

E7#9

A-7



FINE



424

(J=116  
EVEN 8 MS)

## UNITY VILLAGE

-PAT METHENY

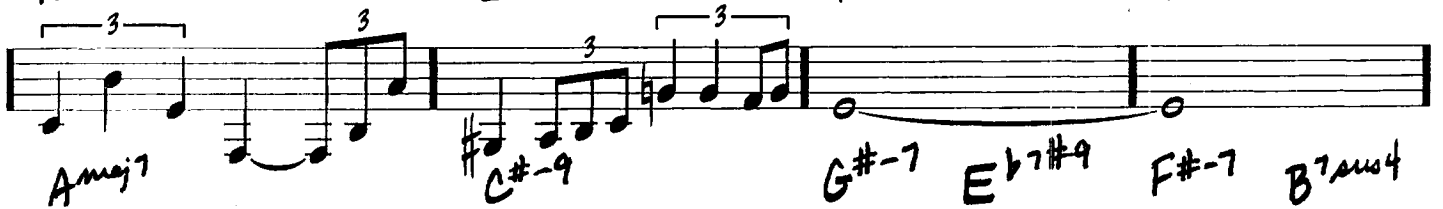
[A] A-

E<sup>1</sup>Fmaj<sup>7</sup>

A-

E<sup>1</sup>Fmaj<sup>7</sup>

Bbmaj7b5

A-<sup>7</sup>

C#-9

G#-7

Eb7#9

F#-7

B7sus4

E-<sup>7</sup>

E/C

E-<sup>7</sup>

E/C

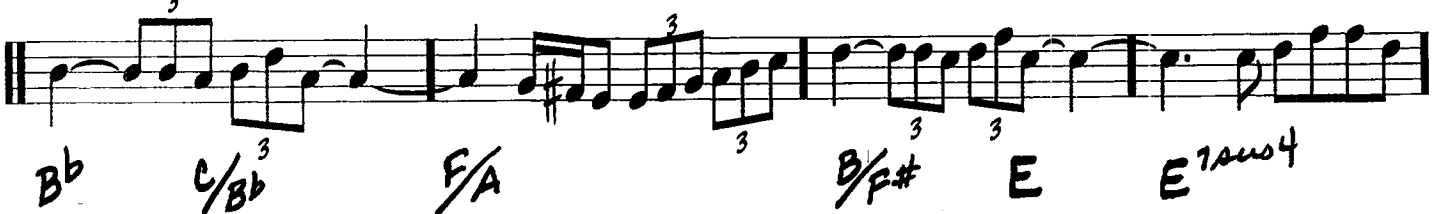


[B] C/D

G/D

Eb/D

Bb/D



Bb

C/Bb

F/A

B/f#

E

E7sus4



E

E7sus4

MED.  
JAZZ WALTZ

# UP JUMPED SPRING

-FREDDIE HUBBARD

Handwritten musical score for "UP JUMPED SPRING" by Freddie Hubbard. The score is written on ten staves, each with a key signature of one flat (Bb) and a 3/4 time signature. The music is a medley of jazz waltzes. The notation includes various chords and melodic lines. The chords are written above the staves, and the melodic lines are written on the staves. The score is divided into two systems of five staves each. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The chords are: Bbmaj7, G7#5, C-7, F7, F#o7, G-7, F-7, E-7, A7, D-7, Eb-7, D-7, Eb-7, B-7b5, E7, C-7b5, F7, C-7, F7, Bbmaj7, A-7b5 D7, G-7, C7, Fmaj7, D-7, Ab-7, Db7, C-7, F7, Bbmaj7, G7#5, C-7, F7, F#o7, G-7, F-7, E-7, A7, D-7, Eb-7, D-7, Eb-7, C-7, F7, Bbmaj7, Bbmaj7. The score ends with a double bar line and the text "(LAST x)".

426

(SWING)

# UPPER MANHATTAN MEDICAL GROUP

## (UMMG)

-BILLY STRAYHORN

Handwritten musical score for "Upper Manhattan Medical Group" by Billy Strayhorn. The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of 11 staves of music. Above the staves are various chord notations: F-7b5, Bb7b9, Eb-7, Ab7, Db7, Db6, 2. Dbmaj7, Db-7, Gb7, 2. Dbmaj7, Ab-7, Db7, Ab-7, Db7, G-7b5, C7, Fmaj7, Ab-7b5, Db7, Gb-7, Eb-7, Ab7, F-7b5, Bb7b9, Eb-7, Ab7, Db7, Dbmaj7, Db7, Dbmaj7, Db7, Dbmaj7, and Db7. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also some handwritten annotations like "AFTER SOLOS, D.C. AL" and a double bar line with a repeat sign.

# VALSE HOT

-SONNY ROLLINS

(MED. JAZZ WALTZ)

INTRO

B $\flat$ -7 E $\flat$ 7 A $\flat$ ma $\flat$ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$ ma $\flat$ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$ ma $\flat$ 7E $\flat$ -7 A $\flat$ 7 D $\flat$ ma $\flat$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$ ma $\flat$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$ ma $\flat$ 7

HEAD

A $\flat$ ma $\flat$ 7

C-7

F7

B $\flat$ -7E $\flat$ 7A $\flat$ ma $\flat$ 7

F7

B $\flat$ -7D $\flat$ -7

C-7

F7

B $\flat$ -7E $\flat$ 7A $\flat$ ma $\flat$ 7E $\flat$ 7

FINE

428

(MED. WALTZ)

# VERY EARLY

-BILL EVANS

**A** Cmaj7 Bb7 Ebmaj7 Ab7

Dbmaj7 G7 Cmaj7 Bb7(#11)

Dmaj7 A-7 F#-7 B7b9

E-9 Ab7 Dbmaj7 1. G7 2. G7#5

**B** Bmaj7 Ab7 Dbmaj7 Bb7

Bmaj7 G7 Cmaj7 Ab7

Dbmaj7 G7 Cmaj7<sup>4</sup> A7b5(b9)

D-7 E-7 Fmaj7G7 D-7 E-7 Fmaj7G7

(ENDING) D-7/C C#-7 Bbmaj7Gmaj7 Bbmaj7

RIT. ----- 1

D.C. FOR SOLOS

(BALLAD)

VIRGO

Fmaj7

Bb-7

Eb7

D-7b5

Bb7(#11)

Amaj7

A-7

F-7

Bb7

E-7b5

Eb7(#11)

Dmaj7

D-7

C-7

F7

Eb7

D7

G-7

Ab7

Dbmaj7

D-7

G7

G-7

C#-7

F#7

Fmaj7

Bb-7

Eb7

D-7b5

Bb7(#11)

Amaj7

A-7

F-7

Bb7

E-7b5

Eb7(#11)

D-7

Db7#5

C-7

F7

Bbmaj7

E7#5

A7#5

D-7

G-7

C7

E7#5

A7#5

A-7/D

AFTER SOLOS, D.C. AL

(MED.)

# WAIT TILL YOU SEE HER

-RICHARD RODGERS/  
LORENZ HART

Handwritten musical score for "Wait Till You See Her" in 3/4 time. The score consists of ten staves of music. The key signature is one flat (Bb). The tempo is marked (MED.). The score includes various chords and a repeat sign.

Chords and notation across the staves:

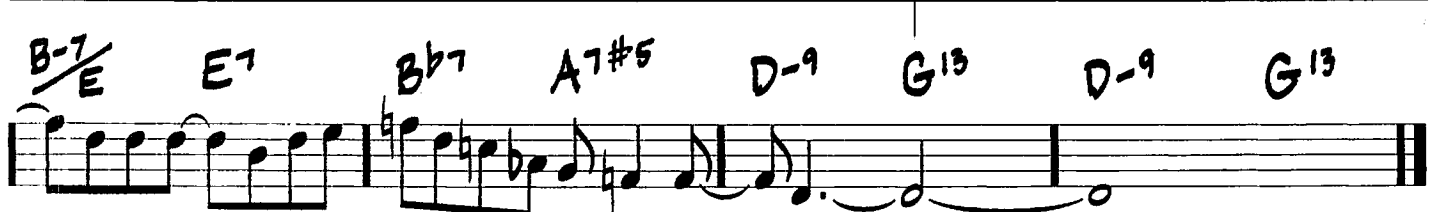
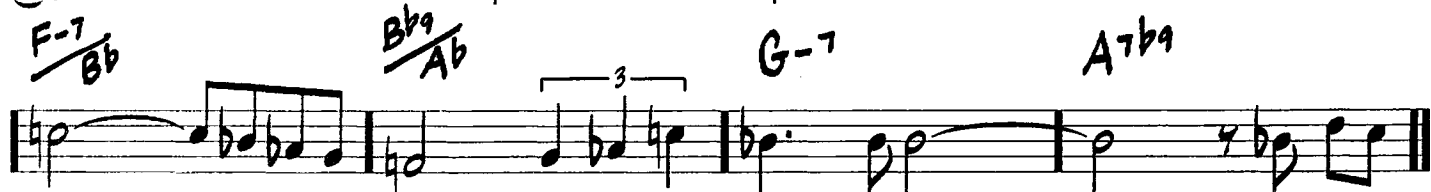
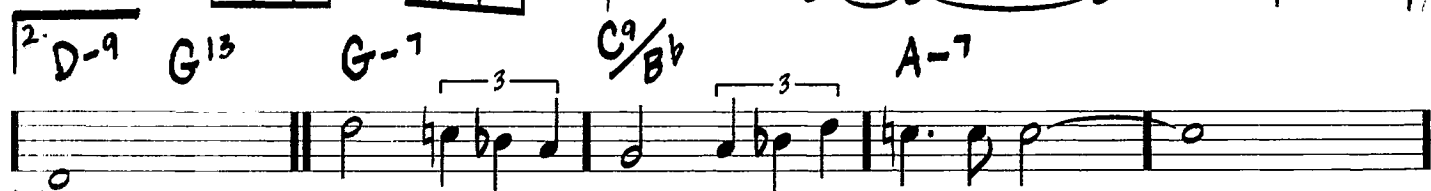
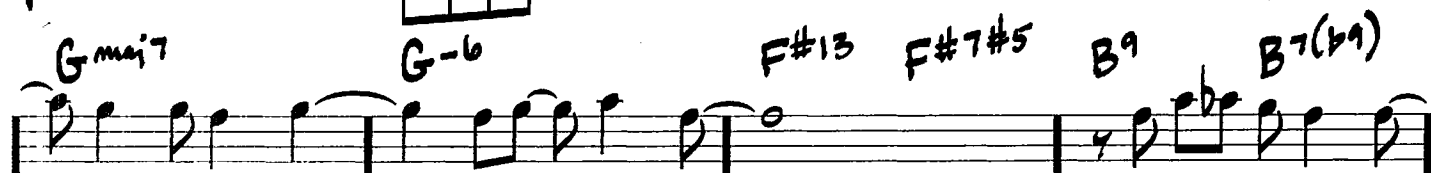
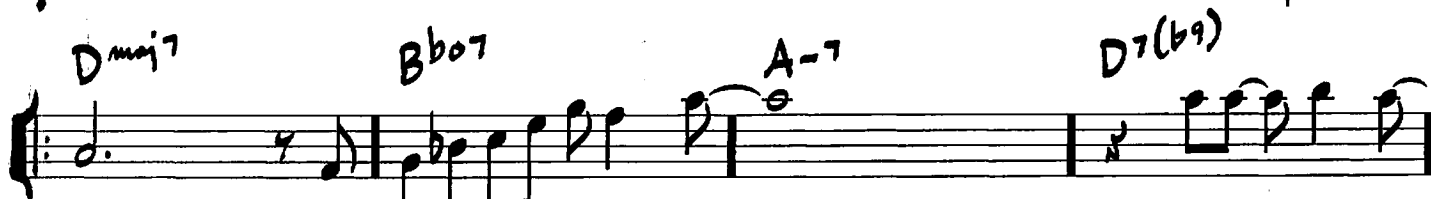
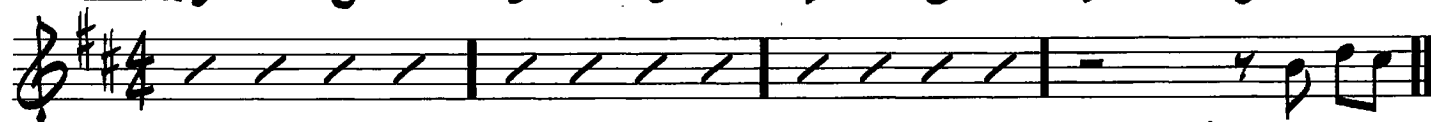
- Staff 1: F-7, Bb7, Ebmaj7, C-7
- Staff 2: F-7, Bb7, G-7, C7
- Staff 3: 2. D7, G-7
- Staff 4: C-7, F7, Bbmaj7, G-7
- Staff 5: C-7, G7#5, G-7, C9
- Staff 6: F-7, Bb7, Eb6, G-7/D
- Staff 7: C-7, C-7/Bb, A-7b5, Ab07
- Staff 8: Eb/G, Gb07, Bb7/F, E07
- Staff 9: F-7, Bb7, Eb6



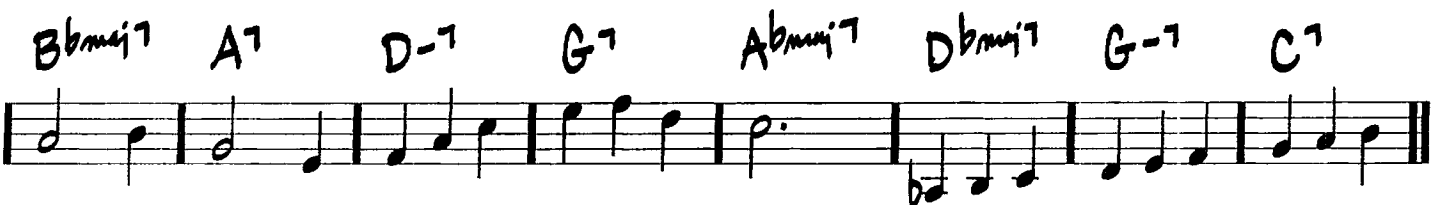
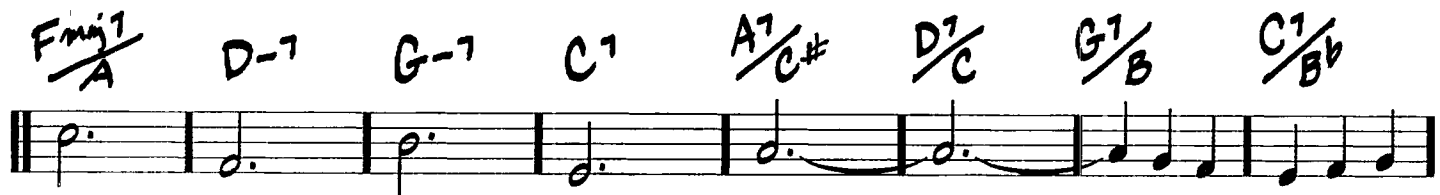
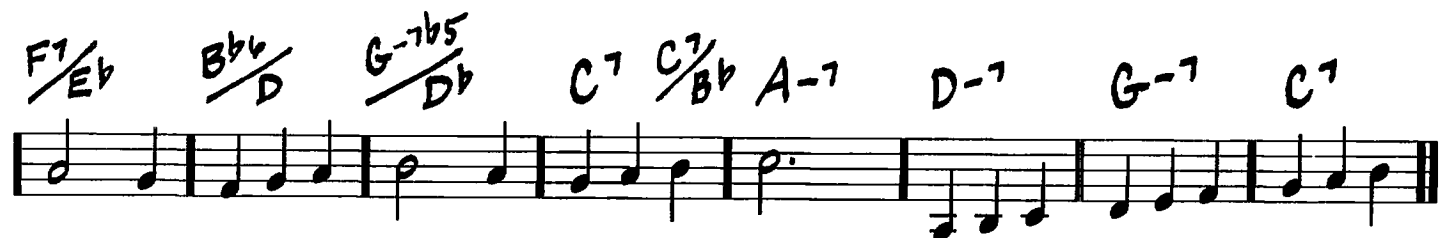
**WAVE**

(BOSSA)

INTRO

D-9 G<sup>13</sup> D-9 G<sup>13</sup> D-9 G<sup>13</sup> D-9 G<sup>13</sup>

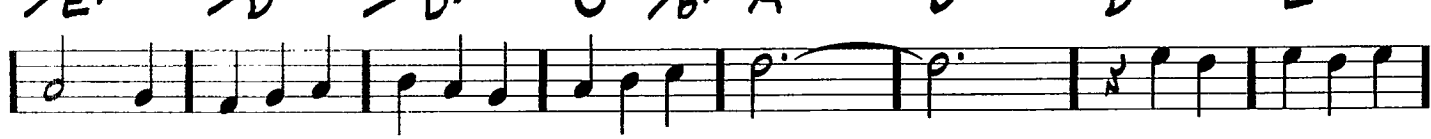
432

(MED. JAZZ  
WALTZ)WALTZ FOR DEBBY-BILL EVANS/  
GENE LEES

$F_{maj}^7/A$   $D-7$   $G-7$   $C^7$   $A^7/G$   $D^7/F^\#$   $G^7/F$   $C^7/E$



$F^7/E^\flat$   $B^\flat_6/D$   $G-7b5/D^\flat$   $C^7$   $C^7/B^\flat$   $A-7$   $D^7$   $B-7$   $E^7$



$A-7$   $F^7$   $B^\flat_{maj}7$   $A^7\#9$   $D-7$   $G^7$   $G^\#7$




$A-7/C$   $A^\flat7/C$   $G-7/C$   $C^7$   $\oplus$   $F^6$   $D-7$   $G-7$   $C^7$




AFTER SOLOS, D.C. AL  $\oplus$

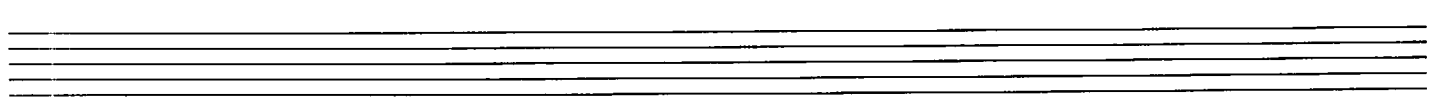
$\oplus A-7/C$   $A^\flat7/C$   $G-7/C$   $C^7$   $A-7/C$



$A^\flat7/C$   $G-7/C$   $C^7$   $G^\flat_{maj}7$   $A_{maj}7$   $G_{maj}7$   $C^7(\#9)$   $F_{maj}7$



RIT. - - - - -



(MED. BALLAD)

# WE'LL BE TOGETHER AGAIN

- CARL FISCHER / FRANKIE LANE

Handwritten musical score for "We'll Be Together Again" in 4/4 time. The score consists of 10 staves of music with various chords and triplets. The key signature has one flat (Bb).

**Staff 1:** G<sup>7</sup> C<sup>b</sup> / A<sup>b</sup>7 D-7 G<sup>7</sup> A-7 D7#11

**Staff 2:** B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>maj7 1. D-7b5 A<sup>b</sup>7 G<sup>7</sup>

**Staff 3:** 2. D-7b5 G<sup>7</sup> C<sup>b</sup> A<sup>b</sup>7 G7b9 C-6

**Staff 4:** A<sup>b</sup>7 G<sup>7</sup> C-6 D-7b5 / A<sup>b</sup> G<sup>7</sup> C-7b5 / G<sup>b</sup> F<sup>7</sup>

**Staff 5:** A-7b5 A<sup>b</sup>7 G<sup>7</sup> C<sup>b</sup> / A<sup>b</sup>7 D-7 G<sup>7</sup>

**Staff 6:** A-7 D7#11 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>maj7

**Staff 7:** D-7b5 G<sup>7</sup> C<sup>b</sup> (D-7 G<sup>7</sup>)



436

(MED.)

# WEST COAST BLUES

-JOHN L. (WES) MONTGOMERY

Handwritten musical notation for the song "West Coast Blues" in 3/4 time, key of B-flat major. The notation consists of five staves of music. Chords are written above the notes: Bb7, Ab7, Bb7, B-7, E7, Eb7, Bb7, F7, Eb7, Bb7. There are also triplets indicated by a '3' over the notes.

SOLOS

Solo section musical notation consisting of six staves of music. The notation is a series of slanted lines representing a solo. Chords are written above the staves: Bb7, Ab7, Bb7, B-7, E7, Eb7, Eb7, Ab7, D-7, G7, C#-7, F#7, C-7, C-7, F7, Bb6, Db7, Gb6, F7.

(MED. SWING)

# WHAT AM I HERE FOR?

-DUKE ELLINGTON

Handwritten musical score for "What Am I Here For?" by Duke Ellington. The score is written on ten staves in B-flat major, 4/4 time. It includes various chords such as Bbmaj7, Bb7, C-7, F7, Ebmaj7, D-7, G7, Bb7b5, E7, C-7b5, and F7#9/#5. The score is divided into sections: the first section (measures 1-16) ends with a double bar line and the instruction "(AFTER SOLOS)"; the second section (measures 17-32) ends with a double bar line and the instruction "(TO SOLOS) SOLO ON ENTIRE FORM". The third section (measures 33-48) ends with a double bar line. The score includes many triplets and slurs.

(J.=12)

# WHAT WAS

-CHICK COREA

Handwritten musical score for "WHAT WAS" by Chick Corea. The score is written on ten staves in 3/4 time. The chords and melodic lines are as follows:

- Staff 1: Amaj7(#11), G#-
- Staff 2: Amaj7(#11), G#-
- Staff 3: Amaj7(#11), Bmaj7
- Staff 4: Eb7, Emaj7
- Staff 5: Bb7/F, Bb7b9, Eb7b9
- Staff 6: Abmaj7, G7#5, F#-, Emaj7 Dmaj7
- Staff 7: Dbmaj7, C7#9, Fmaj7
- Staff 8: Bb7/F, Bb7
- Staff 9: Eb7



(BALLAD)

# WHEN I FALL IN LOVE

-VICTOR YOUNG/  
EDWARD HEYMAN

Handwritten musical score for "When I Fall in Love" (Ballad). The score is written on a single staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is written in a treble clef. The score includes various chords and musical notations.

**Chords and Notations:**

- Line 1: Ebmaj7 C7 F-7 Bb7 Ebmaj7 C7 F-7 Bb7
- Line 2: Ebmaj7 Ab7 Db7 C7 F7 B7b5 Bb7
- Line 3: 1. Ebmaj7 A7b5 Abmaj7 Db7 G-7 (triplets) Abmaj7 G-7b5 C7#5(b9)
- Line 4: F-7 C7b9 F-7 (triplets) C7#5 (triplets) F-7 Bb7
- Line 5: 2. Ebmaj7 A7b5 Abmaj7 G-7 C7 F-7 Db7
- Line 6: Ebmaj7 C7 F-7 Bb7 Eb6 (F-7 Bb7)

The score concludes with the word **FINE**.

(BALLAD)

## WHEN SUNNY GETS BLUE

-MARVIN FISCHER/  
JACK SEGAL

**A** G<sup>-7</sup> C<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup> F<sup>mi7</sup> G<sup>-7</sup>

A-<sup>7</sup> D<sup>7</sup> B-<sup>7b5</sup> B<sup>b-7</sup> E<sup>b7</sup> A-<sup>7</sup> A<sup>b-7</sup> D<sup>b7</sup>

G<sup>-7</sup> C<sup>7</sup> B<sup>b7</sup> <sup>2.</sup>A<sup>7</sup> D<sup>7(b9)</sup> <sup>2.</sup>E<sup>-7</sup> A<sup>7</sup>

**B** D<sup>mi7</sup> E<sup>-7</sup> F<sup>#-7</sup> B<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> D<sup>mi7</sup>

D<sup>-7</sup> G<sup>7</sup> C<sup>mi7</sup> A<sup>-7</sup> F<sup>mi7</sup> D<sup>-7</sup> G<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>

**A** G<sup>-7</sup> C<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup> F<sup>mi7</sup> G<sup>-7</sup>

A-<sup>7</sup> D<sup>7</sup> B-<sup>7b5</sup> B<sup>b-7</sup> E<sup>b7</sup> A-<sup>7</sup> A<sup>b-7</sup> D<sup>b7</sup>

G<sup>-7</sup> G<sup>b7</sup> F<sup>mi7</sup> (A-<sup>7b5</sup> D<sup>7</sup>)

RIT. (LAST TIME)

(BALLAD)

# WHEN YOU WISH UPON A STAR

- LEIGH HARLINE / NED WASHINGTON

**A**

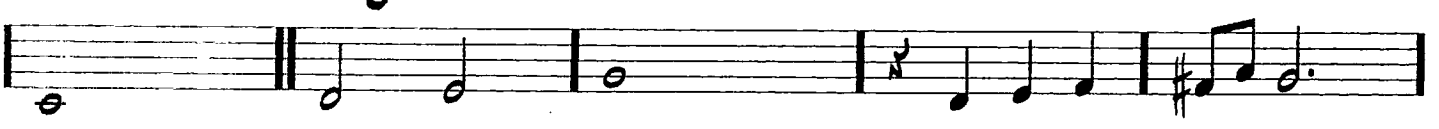
Cmaj7 A7#5 D- G7 C#7 Cmaj7



E-7 Eb7 D-7 G7 1. D-7 G7 Cmaj7 D-7 G7 2. D-7 G7



Cmaj7 **B** D-7b5 G7b9 Cmaj7 D-7 G7 C#7 Cmaj7



A-7 D7 D-7b5 G7b9



**A**

Cmaj7 A7#5 D- G7 C#7 Cmaj7



E-7 Eb7 D-7 G7 D-7 G7 Cmaj7 D-7 G7



AFTER SOLOS, D.C. AL (TAKE REPEAT)

D-7 G7 Cmaj7



442

(MED.)

# WHISPERING

-RICHARD COBURN/  
JOHN SCHONBERGER/  
VINCENT ROSE

Handwritten musical score for "Whispering" in 4/4 time, featuring piano (p) dynamics and various chords. The score is written on six staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The music is marked with a piano (p) dynamic. The chords are written above the notes: Eb, A-7, D7, Eb, C7#5, C7, F7, Bb7, G-7, Gb7, F-7, Bb7, F-7, Bb7, Bb7, Db7, Eb, (F-7 Bb7). The score ends with a double bar line.

# WINDOWS

-CHICK COREA

(♩=184)

Chords and notation details:

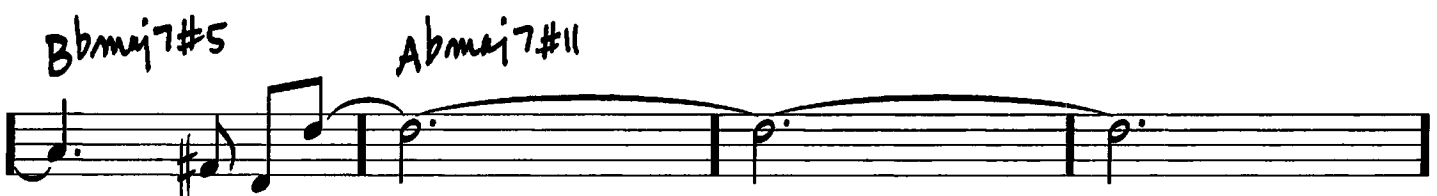
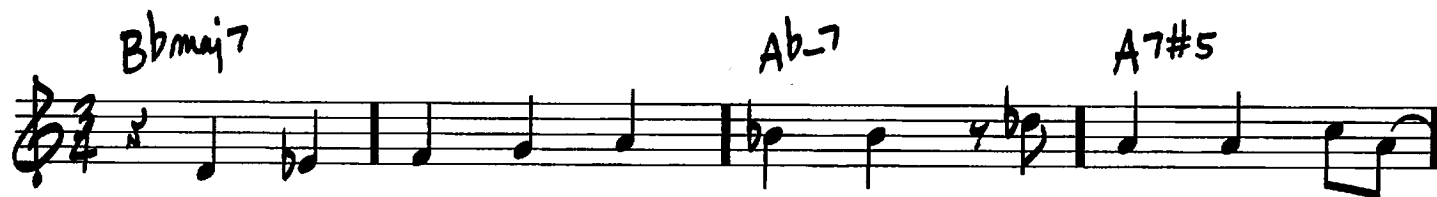
- Staff 1: B-7, G#-7b5
- Staff 2: C#7, F#-7
- Staff 3: A-7/D, E maj7 (#11)
- Staff 4: Ab7, A7, Ab7, A7
- Staff 5: Ab7, A7, Ab7, A7, Ab7
- Staff 6: E maj7, D#-7, C#-7, C#-7/B, Bb-7b5
- Staff 7: Eb7/G, Eb7, Ab-, Ab-7/Gb, Db7/F, Db7
- Staff 8: E maj7, D#-7, C#-7, C7 (#11)

444

(MED. WALTZ)

# WILD FLOWER

-WAYNE SHORTER



Ebmaj7

C-7

Ab-7

A7#5



D7b9sus4



Bbmaj7

Ab-7

A7#5



D7#9



G-7

C-7

F7



Bbmaj7#5

Bb-7 / Eb

Eb7



Abmaj7

Dbmaj7

Ab-7

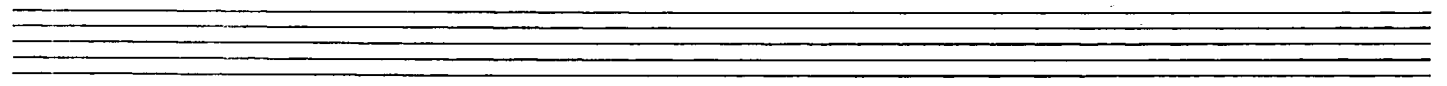
Eb7#11



D7#9



FINE



44/6

(MED. JAZZ)

# WITCH HUNT

-WAYNE SHORTER

INTRO

N.C.

Ebmaj7 Fmaj7 N.C.

Gmaj7 Dmaj7 N.C.

C-7

HEAD

C-7

G7#9

C-7

G7#9

C-7

G7#9

C-7

Eb7

G7#9

C-7

G7#9

C-7

Gb7

F7

E7

Eb7

Ab-7

Amaj7 / Ab

Ab-7

Amaj7 / Ab

G7#5(#9)

Ab-7

Ab-11

AFTER SOLOS, D.S. AL

RIT.

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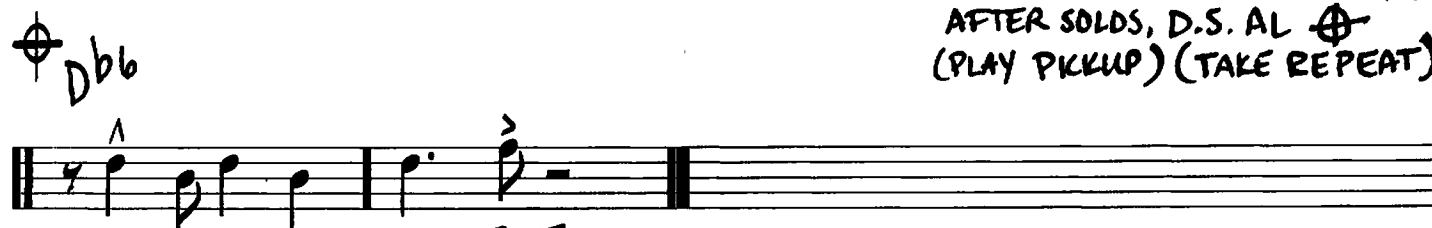
(SWING)

# WOODCHOPPER'S BALL

447  
-JOE BISHOP/  
WOODY HERMAN



SOLDS - 12 BAR BLUES (NO ANTICIPATIONS)  
AFTER SOLDS, D.S. AL  $\oplus$   
(PLAY PICKUP) (TAKE REPEAT)



FINE

# WIVES AND LOVERS

(MED. JAZZ WALTZ)

(HEY, LITTLE GIRL)

-BURT BACHARACH  
HAL DAVID

Handwritten musical score for "Wives and Lovers (Hey, Little Girl)" in 3/4 time. The score consists of ten staves of music. The key signature has two flats (Bb and Eb). The tempo/style is marked as "MED. JAZZ WALTZ". The title "WIVES AND LOVERS" is written in large, bold letters, with "(HEY, LITTLE GIRL)" in parentheses below it. The composers "BURT BACHARACH" and "HAL DAVID" are listed on the right. The score includes various chords written above the staves: F-7, Bb6, F-7, Bb6, G-7, C7, G-7, C7, G-7, C7, G-7, C7, A-7b5, D7, Ebmaj7, A-7, D7, Dbmaj7, G-7, C7, F-7, Bb6, F-7, Bb6. The music features a mix of eighth and quarter notes, with some measures containing rests. A repeat sign is present at the end of the piece.

F-7

Bb6

Eb6

Eo7



F-7

Bb6

F-7

Bb6



F-7

Bb6

Ebmaj7

C7



F-7

Bb6

F-7

Bb6

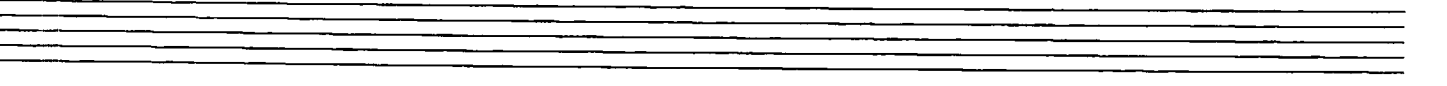
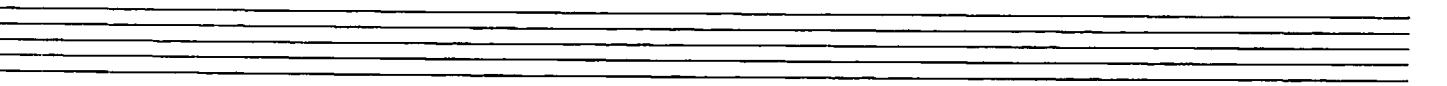
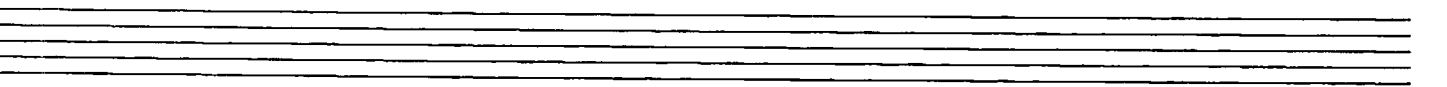
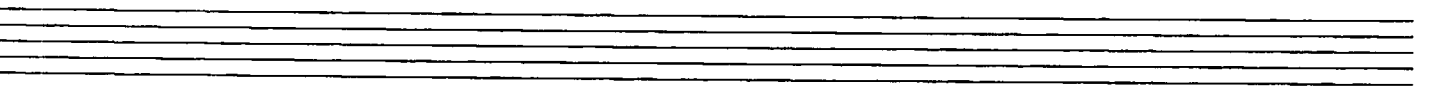


F-7

Bb6

Eb6

(C7)



450

(FAST BOY)

# WOODYN' YOU

-DIZZY GILLESPIE

**A**  $G-7b5$   $C7\#9$   $F-7b5$   $Bb7\#9$

$Eb-7b5$   $Ab7\#9$   $Dbmaj7$   $Ab7$   $Db6$

**B**  $Ab-7$   $Db7$   $Ab-7$   $Db7$   $Ab-7$   $Db7$   $Gbmaj7$

$Bb-7$   $Eb7$   $Bb-7$   $Eb7$   $Bb-7$   $Eb7$   $Abmaj7$

**A**  $G-7b5$   $C7\#9$   $F-7b5$   $Bb7\#9$

$Eb-7b5$   $Ab7\#9$   $Dbmaj7$   $Ab7$   $Db6$

# THE WORLD IS WAITING FOR THE SUNRISE 451

MELODY

-ERNEST SEITZ/EUGENE LOCKHART

Handwritten musical notation for the melody of "The World is Waiting for the Sunrise". The notation is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one sharp (F#). The melody consists of 16 measures, grouped into four 4-measure phrases. The notes are:   
Phrase 1: F4, F#4, E4, A4 | D5, D5, C5, B4 | A4, G4, F4, E4 | D4, C4, B3, A3.   
Phrase 2: G3, F3, E3, D3 | C3, B2, A2, G2 | F2, E2, D2, C2 | B1, A1, G1, F1.   
Phrase 3: E2, D2, C2, B1 | A1, G1, F1, E1 | D1, C1, B0, A0 | G0, F0, E0, D0.   
Phrase 4: C0, B0, A0, G0 | F0, E0, D0, C0 | B0, A0, G0, F0 | E0, D0, C0, B0.   
The notation includes a key signature of one sharp (F#) and a time signature of 4/4. The melody is written in a simple, accessible style, suitable for a beginner or intermediate pianist.

# YES AND NO

-WAYNE SHORTER

Handwritten musical score for "The Girl on the Train" in 4/4 time. The score is written on ten staves. It includes a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various chords (A-7, D7, Gmaj7, F7, Bbmaj7, E-7, A-7b5, D7b9, G-7, C7, F-7, Bb7, Ebmaj7, A-7, Bbmaj7) and melodic lines with slurs and ties. The score is divided into sections A and B. Section A is marked with a double bar line and a repeat sign. Section B is marked with a double bar line and a repeat sign. The score ends with a double bar line and a repeat sign.

**YESTERDAY**

-JOHN LENNON/PAUL MCCARTNEY

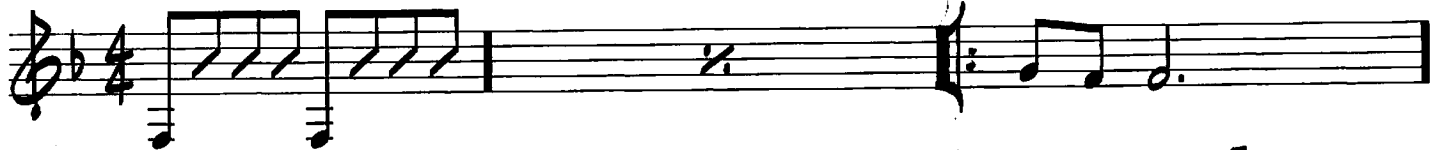
(BALLAD)

INTRO

A

F

F



E-7

A7

D-

D<sup>-</sup>/C

Bb

C7



Bb/F

F

C/E

D-

G

Bb

F



B

E-7

A7

D-

C

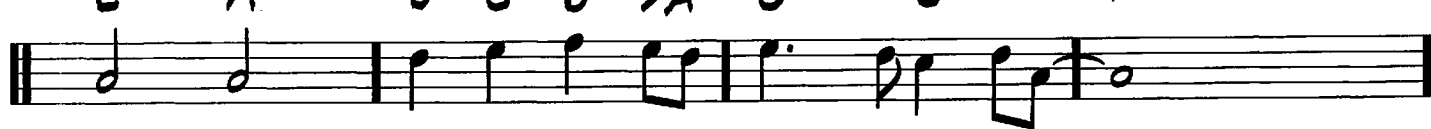
Bb

D<sup>-</sup>/A

G-6

C7

F



E-7

A7

D-

C

Bb

D<sup>-</sup>/A

G-6

C7

F



A

F

E-7

A7

D-

D<sup>-</sup>/C

Bb

C7



Bb/F

F

C/E

D-

G

Bb

F



Bb

F

G

Bb

F



RIT.

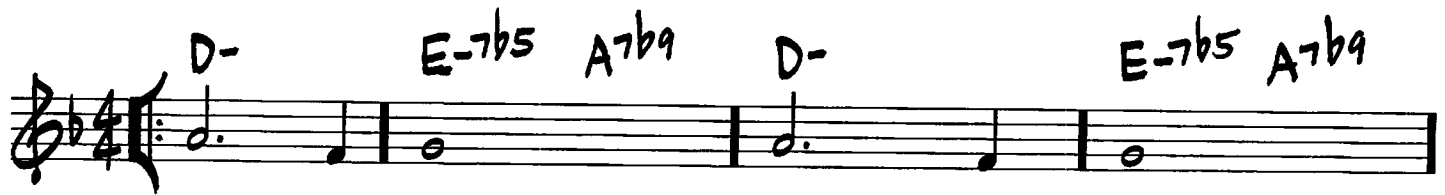
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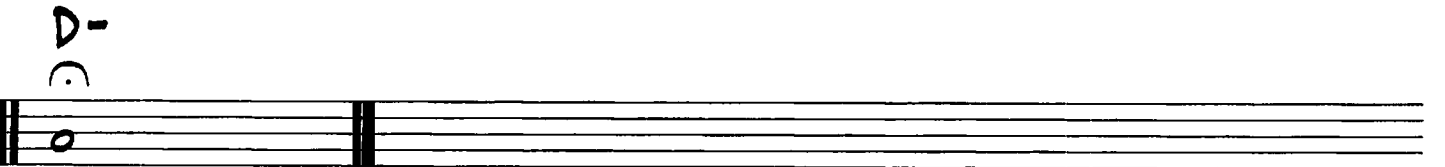
(BALLAD)

# YESTERDAYS

-JEROME KERN/  
OTTO HARBACH

(ENDING)

REPEAT HEAD IN/OUT





(MED.)

**YOU ARE TOO BEAUTIFUL**

-RICHARD RODGERS/LORENZ HART

Handwritten musical score for "YOU ARE TOO BEAUTIFUL" in G major, 4/4 time. The score consists of 11 staves of music with various chords and melodic lines. The key signature has one sharp (F#). The tempo is marked "(MED.)". The score ends with a double bar line and the word "FINE".

Chords and notation across the staves:

- Staff 1: D-7 G7 E-7 A7#5 D-7 G7#5 Cmin7 E-7 Eb7
- Staff 2: D-7 / F-7 Bb7 A-7 D7 (3) D-7 (3) G7 E-7 A7b9
- Staff 3: 2. D7 / D-7 G7 Cb Fmin7 F#o7 C/G A7
- Staff 4: D-7 G7 Cmin7 B-7b5 E7b9 A- A-(min7)
- Staff 5: A-7 (3) D7 D-7 G7 D-7 G7 E-7 A7#5
- Staff 6: D-7 G7#5 Cmin7 D-7 / F-7 Bb7 A-7 (3) D7
- Staff 7: D7 / D-7 G7 Cb (E-7 A7b9)

FINE

456

(ROCK)

# YOU ARE THE SUNSHINE OF MY LIFE

-STEVIE WONDER

INTRO

Handwritten musical score for "You Are the Sunshine of My Life" by Stevie Wonder. The score is in 4/4 time and features a guitar introduction with various chords and melodic lines. The chords are written in a handwritten style above the staff. The melody is written in a handwritten style on a five-line staff. The score is divided into measures by vertical bar lines. The key signature has one sharp (F#).

Chords and notation visible in the score:

- INTRO
- $C^{maj7}$
- $G7\#5$
- $C$
- $G/F$
- $E-7$
- $A7b9$
- $D-7$
- $G7$
- $C$
- $D-7$
- $G7$
- $C^{maj7}$
- $D-7$
- $G7$
- $C^{maj7}$
- $D-7$
- $G7$
- $C^{maj7}$
- $D-7$
- $G7$
- $B-7b5$
- $E7$
- $E7\#5$
- $A^{maj7}$
- $B-7$
- $E7$
- $A-$
- $A-(maj7)$
- $A-7$
- $D7$
- $D-7$
- $G7$
- $C$
- $G/F$
- $E-7$
- $A7b9$

D-7 G7 C D-7 G7 457

C G/F E-7 A7b9

D-7 G7 C D-7 G7

(ENDING)  
Cmaj7

D.S. FOR SOLOS

# YOU BROUGHT A NEW KIND OF LOVE TO ME

(MED. SLOW)

- SAMMY FAIN / IRVING KAHAL / PIERRE NORMAN

**A**  $Bb-7$   $Eb7$   $Abmaj7$   $Ab7$   $G7$

$Gb7$   $F7$   $Bb7$   $Bb-7$   $Eb7$   $Ab6$   $F7$

$Bb-7$   $Eb7$   $2. Bb-7$   $Eb7$   $Ab6$   $G-7$   $C7$

**B**  $F-$   $F/E$   $F/Eb$   $F/D$   $Db7$   $C7$   $F-$

$Ebmaj7$   $Bb7\sharp5$   $G-7$   $C7$   $F-7$   $Bb7$   $Bb-7$   $Eb7$

**A**  $Bb-7$   $Eb7$   $Abmaj7$   $Ab7$   $G7$   $Gb7$   $F7$

$Bb7$   $Bb-7$   $Eb7$   $Ab6$

(BALLAD)

## YOU DON'T KNOW WHAT LOVE IS

- DON RAYE / GENE DE PAUL

Handwritten musical score for "YOU DON'T KNOW WHAT LOVE IS" in B-flat major, 4/4 time. The score consists of 10 staves of music with various chords and melodic lines. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music includes first and second endings, a repeat sign, and a double bar line at the end of the piece.

Chords and musical notation are as follows:

- Staff 1: F-7, Db9, C7b9, F-6, G-7 C7b9, Db7
- Staff 2: Bb7, G-7b5 C7b9, F-7, Ab7, Db7, G-7b5 C7b9
- Staff 3: Db7, C7b9, F-6, Bb-7, Eb7, Abmaj7, F7b9
- Staff 4: Bb-7, Eb7, Abmaj7, D-7, G7, Cmaj7
- Staff 5: Db9(#11), C7b9, F-7, Db9, C7b9
- Staff 6: F-6, G-7 C7b9, Db7, Bb7, G-7b5 C7b9, F-7, Ab7
- Staff 7: Db7, C7b9, F-6, (G-7b5 C7b9)

(MED.)

**YOU TOOK ADVANTAGE OF ME**

- RICHARD RODGERS / LORENZ HART

$Ebmaj7$   $E^o7$   $F-7$   $Bb7$   $G-7$   $Gb^o7$   $F-7$   $Bb7$   
 $Bb-7$   $Eb7$   $Abmaj7$   $Db9$   $Ebmaj7$   $F-7$   $Bb7$  | 1.  $Ebb$   $F-7$   $Bb7$  | 2.  $Ebb$   $G7\#5$   
 $C-6$   $D7$   $G7$   $C7$   $F7$   $Bb7$   $Ebmaj7$   $D-7b5$   $G7$   
 $C-6$   $D7$   $G7$   $C7$   $F7$   $Bb7$   $Ebmaj7$   $F-7$   $Bb7$   
 $Ebmaj7$   $E^o7$   $F-7$   $Bb7$   $G-7$   $Gb^o7$   $F-7$   $Bb7$   
 $Bb-7$   $Eb7$   $Abmaj7$   $Db9$   $Ebmaj7$   $F-7$   $Bb7$   $Ebb$  ( $F-7$   $Bb7$ )  
 FINE

(BALLAD)

# YOUNG AT HEART

- JOHNNY RICHARDS  
CAROLYN LEIGH

Handwritten musical score for "Young at Heart" by Johnny Richards and Carolyn Leigh. The score is in G major, 4/4 time, and consists of 16 measures. The notation includes various chords, triplets, and first/second endings. The score ends with a double bar line and the word "FINE".

Chords and notation details:

- Measure 1:  $Bb\text{maj}7$  (triplet)
- Measure 2:  $D\flat\text{o}7$  (triplet)
- Measure 3:  $C-7$
- Measure 4:  $F7$  (triplet)
- Measure 5:  $C-7$  (triplet)
- Measure 6:  $F7$  (triplet)
- Measure 7:  $F7\#5$  (triplet)
- Measure 8:  $Bb\text{maj}7$  (triplet)
- Measure 9:  $D-7b5$  (triplet)
- Measure 10:  $G7$  (triplet)
- Measure 11:  $D-7b5$  (triplet)
- Measure 12:  $G7$  (triplet)
- Measure 13:  $G-7$  (triplet)
- Measure 14:  $C7$  (triplet)
- Measure 15:  $G-7$  (triplet)
- Measure 16:  $F7$  (triplet)

First Ending (Measures 1-4):

- Measure 1:  $G-7$  (triplet)
- Measure 2:  $C7$
- Measure 3:  $F7$
- Measure 4:  $C-7$

Second Ending (Measures 5-8):

- Measure 5:  $E\flat\text{maj}7$
- Measure 6:  $C-7b5$
- Measure 7:  $Bb\text{maj}7$  (triplet)
- Measure 8:  $G-7$

Final Chords (Measures 9-12):

- Measure 9:  $B\flat$
- Measure 10:  $B\flat/D$
- Measure 11:  $E\flat$
- Measure 12:  $E\text{o}7$
- Measure 13:  $C-7/F$
- Measure 14:  $F7$
- Measure 15:  $B\flat$
- Measure 16:  $(F7)$

FINE

462

# (MED.) YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

—RUSS MORGAN/LARRY STOCK/JAMES CAVANAUGH

Chords and musical notation details:

- Staff 1: Gmaj7, B7, E7
- Staff 2: A-7, D7, G6
- Staff 3: B-7, Bb7, A-7
- Staff 4: A-7, A7, A-7 D7, A-7 D7
- Staff 5: Gmaj7, B7, E7
- Staff 6: A-7, E7, A- E7/B, A-/C
- Staff 7: C, C#7, Gmaj7, F#7, F7, E7
- Staff 8: A-7, D9, D7b9, G6, F9, Eb7, D7
- Staff 9: AFTER SOLOS, D.C. AL
- Staff 10: G6, F9, G6